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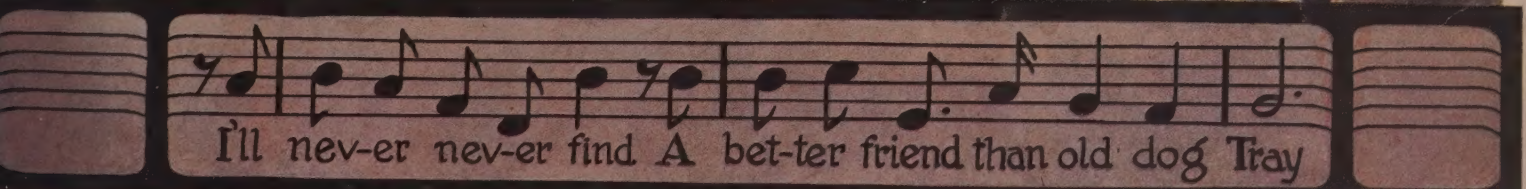
THE ETUDE

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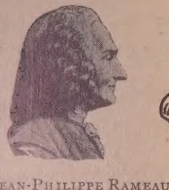
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FEBRUARY, 1931

THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on
Happenings and Activities Pertaining to Things Musical Everywhere



JEAN-PHILIPPE RAMEAU



JACQUES OFFENBACH

THE "CASTOR AND POLLUX" of Jean-Philippe Rameau was the work chosen by M. Jacques Rouché for the opening of the season at the Opéra de Paris. This work, which was first performed one hundred and sixty-three years ago, was presented with every care given to the sustaining of the quaintness and charm which made it so successful when first produced. Rameau was the only native French composer to compete successfully with the transplanted Lulli and the two may be said to have established French opera.

"MUSICAL WAVES" is the name of a new electric instrument for inveigling musical sounds from the ether. Invented by Maurice Martenot of France, it was demonstrated for the first time in America when, on December twelfth, the inventor appeared as soloist with the Philadelphia Orchestra under the leadership of Leopold Stokowski. The instrument is able to imitate not only the human voice but also many of the instruments of the orchestra, with most limitless possibilities in its improvement. It is not yet on the market.

VICTOR MILLER, the American composer from Syracuse, New York, had his first appearance as leader of a major orchestra when, on November twenty-first, he conducted a concert of the Berlin Symphony Orchestra. On the program was his own "Romantic Symphony" which met with most cordial reception as did the conductor who was many times recalled at the end of the program.

THE BAYREUTH FESTIVAL of 1931 announced to begin on July twenty-first and close with August fifteenth. A tentative announcement of conductors is Toscani for the five "Tannhäuser" and three Tristan and Isolde" performances; Karłowick to lead "Parsifal" and Karl Elmenor to do the same for "The Nibelungen Ring."

LYNNWOOD FARNAM, one of the greatest organists of America, and ranking with the best of the world, died on November 23, 1930, in New York. Born in Quebec, January 13, 1855, he was educated at the Montreal Conservatory and the Royal College of Music of London. He had been successively organist in leading churches of Montreal, Boston and New York, and for three years had been head of the Organ Department of the Curtis Institute of Music in Philadelphia. His Bach Recitals at the Church of the Holy Communion, his last post, drew crowds which that expansive interior could not nearly accommodate.

KARL MUCK, now in his seventy-second year, had a genuine triumph when he recently conducted Bruckner's "Seventh Symphony" at a concert of the Hamburg Philharmonic Orchestra in Berlin. On the same program the soloist was our American violinist, Albert Spalding, interpreting the Beethoven Concerto for Violin. Dr. Muck will be remembered in America as for some years the conductor of the Boston Symphony Orchestra.

ROMANO ROMANI'S "FEDRA" is announced for production in the early summer season at Covent Garden of London, with Rosa Ponselle in the title rôle. Romani has prepared Miss Ponselle for all her rôles. His "Fedra" was produced in Rome just before the outbreak of the World War.

BAYREUTH, a "Festival City!" Why not? The performances of last summer drew ten thousand visitors to the little shrine, who are reported to have spent nine hundred and fifty thousand marks for seats and to have left two and a half millions of marks in the city for living expenses, purchases and incidentals.

MOZART'S "IDOMENEO," which had its first performance on any stage when given at the Munich Residenz Theater one hundred and fifty years ago, with the composer conducting, was revived in this same musically historic city in January.

PIPE ORGANS to the number of 1695 and valued at \$11,213,460, were built in the United States in 1929.

MASCAGNI'S "IRIS" will have a revival by the Metropolitan Opera Company in the spring, when Elizabeth Rethberg will be the *Iris* and Beniamino Gigli the *Osaka*. "Iris" had its first performance on any stage when presented at the Teatro Costanzi of Rome, on November 22, 1908. Its American première at Philadelphia, on October 14, 1902, was conducted by the composer himself. At the first Metropolitan performance, five years later, the cast included Emma Eames, Rita Fornia, Caruso, Scotti and Journet.



ELIZABETH
RETHEBERG

AN UNPUBLISHED COMPOSITION by Schumann has been discovered in the archives of Breitkopf and Härtel of Leipzig and is announced for publication. It is a double canon for two sopranos and two tenors, to words by Annette von Droste, and belongs to his works of January, 1846.

INSTRUMENTAL AS WELL AS VOCAL MUSIC in the public schools is the object of a bill to be introduced into the Ohio Legislature. Plans are already on foot to bring about a similar movement in other states, which should eventually pave the way for the long hoped for Portfolio of Music and Arts in the President's Cabinet.

EMIL SAUER, the veteran German pianist, was honored by a stirring ovation on the occasion of his recital in Philharmonic Hall of Berlin, on October 10, 1930, which celebrated the fiftieth anniversary of his activities in the concert field. Like all good "prima donnas" he announces his retirement after his next (?) season.

RICHARD STRAUSS has written a new orchestral score for his "Salome," for the presentation of that opera at the State Theater of Dresden.

THE FIRST NATIONAL EISTEDD-FOD to be held in Ohio was that at Jackson from October 23rd to 25th. In this the Orpheus Male Choir of Cleveland, which was awarded first prize in the Wales Eisteddfod of last year, won the Edwin S. Griffiths Memorial Prize of fifteen hundred dollars. Lima, Ohio, led in the number of prizes won, with its Harmonic Ladies' Chorus taking the Columbus Dispatch Prize of six hundred dollars, the Lima Harmonic Club leading among mixed choruses and a male quartet taking first in this division.

THE IOWA STATE TEACHERS' ASSOCIATION, on the occasion of its Seventy-sixth Annual Convention, in Des Moines, on November 14, 1930, presented The All-Iowa High School Orchestra of two hundred and fifty instrumentalists, in a program from the classic and French composers, and also a violin recital by Efreim Zimbalist.

MUSICAL PORTRAITS to the number of three hundred and fifty have recently been presented to the Free Library of Philadelphia by the Kubej Rembrandt Studios. This is probably the largest collection of portraits of contemporaneous notables in the musical world that is now available for public use.

DR. HOWARD HANSON conducted on December eighth, by special invitation of Major Felix Lamond, director of the American Academy of Rome, the first program of American Compositions to be played by the Augusteo Orchestra of the Italian capital. He was the first student to hold the Fellowship in Music at the Academy.

DANIEL GREGORY MASON'S "Second Symphony, in A Major," had its world première when performed, on November 7th and 8th, by the Cincinnati Symphony Orchestra, with Fritz Reiner conducting.

THE MICHSTAPRI CHOIRS of the State Prison at Jackson, Michigan, gave, on November twenty-eighth, a concert that would be an honor to any musical group. On the first part of the program were such numbers as the duct, *Lost, Proscribed*, from "Martha"; the baritone solo *Danny Deever*, by Walter Damrosch; and the familiar quartette arrangement of the *Sextette* from Donizetti's "Lucia di Lammermoor." The second half was given to a performance of "The Vision of Sir Launfal," of which the composer, Charles Wakefield Cadman, selected the text from the famous poem by James Russell Lowell. Nor must mention of the typography and illuminating of the program be omitted, for it would do credit to many a well known printing establishment.

TAMARA ROSSINI, great-great-granddaughter of Gioachino Rossini, the composer of "The Barber of Seville," "William Tell" and some fifty other operas, as well as of the perennial "Stabat Mater," has been discovered working as a pantry girl in a Houston, Texas hotel. Her grandfather migrated to southern Russia, of which country her mother is a native. Through the horrors of post-war Russia she reached Riga where she married an American sailor and thus escaped to Houston.

THE LITTLE THEATER OPERA COMPANY, that successful idealistic enterprise of a bevy of New York enthusiasts, opened its season at the Heckscher Theater of New York, on November 17th for a week of performances of Millocker's "The Beggar Student." This was followed on December 15th to 20th by Offenbach's "Orpheus in the Underworld," and on January 19th to 24th by Mozart's "The Marriage of Figaro." For the week of February 23rd to 28th, the "Don Pasquale" of Donizetti and Bach's "Phoebus and Pan" are promised. Here is real operatic art, and in English!

THE MUSIC TEACHERS' NATIONAL ASSOCIATION met in convention at St. Louis, from December 29th to 31st. Howard Hanson, president of the organization, was at the helm. Leading subjects up for discussion were: "Music in Higher Education," with Harold L. Butler and J. Lawrence Erb in charge; "Public School Relationships," led by Russell Morgan and Karl Gehrkens; "Present Day Social Aspects of Music," under the direction of Mrs. Elmer J. Ottaway and Peter W. Dykema; "The Publisher and the Music Trades and their Relation to Education," with William Arms Fisher and Mrs. C. M. Tremaine presiding; while "Some Modern Developments in Piano and Vocal Pedagogy" and "The Concert and The Radio" were discussed in open forum.

HOWARD HANSON'S "Second Symphony," which the composer has sub-named the "Romantic," had its first public hearing when, on November twenty-eighth, it was presented on the program of the Boston Symphony Orchestra with Serge Koussevitsky conducting. It has been dedicated to this world-famous organization in recognition of its "Jubilee" year celebration.

THE AGUILAR LUTE QUARTET, that unique group of Spanish players who bring into our concert halls the delicacy and romanticism of the days of the harpsichord, are again in America and welcome with their peculiar art.

WHEN PADEREWSKI gave his concert at Washington, D. C., on November twenty-fifth, he was a guest of President and Mrs. Hoover at the White House, during his stay in the capital.

GEORGE W. CHADWICK, after thirty-seven years of service as Director of the New England Conservatory, has resigned, his retirement to be effective on January 1, 1931. Mr. Wallace Goodrich, dean of the faculty since 1907 and conductor of the New England Conservatory Orchestra, has succeeded to this important post. Mr. Goodrich founded and conducted the Boston Choral Art Society, 1901-1907; was choral conductor of the Worcester Festival, 1902-1907; conductor of the Cecilia Society, 1907-1910; and conductor for the Boston Opera Company, 1909-1912.



WALLACE
GOODRICH

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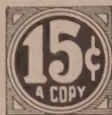
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the masterpieces of operatic and sym-
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VOLUME XLIX, No. 2

FEBRUARY, 1931

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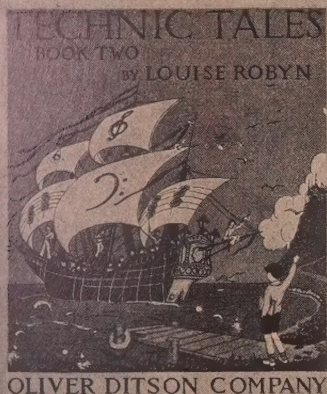
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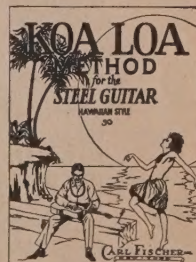
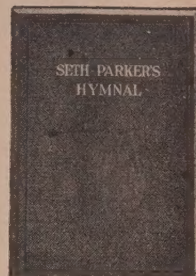
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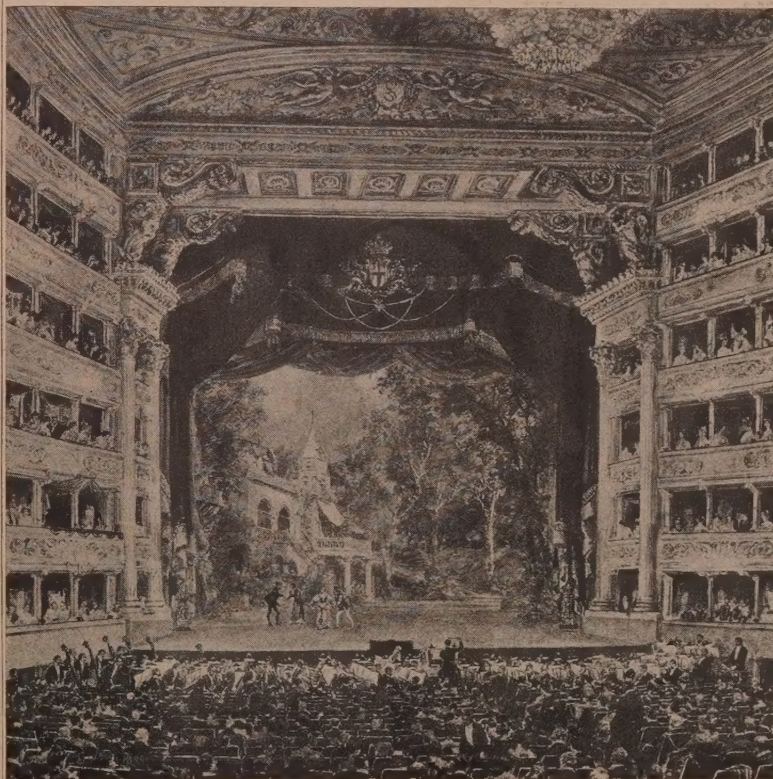
WHEN I ARRIVED IN THE METROPOLIS

By Helena Parker Sarto

The name above this article is not my own, but it corresponds to the one by which I usually am known. My mother was an American and my father an Italian professional man. My "voice" was discovered by one of his musical friends; and when I realize how bad it was I think less of him as a judge.

Out of a meagre professional income and through some loans from interested friends, I was sent to a metropolitan school for study. My mother was convinced that I knew how to take care of myself, so I went alone, which caused my Italian father much unnecessary uneasiness. I found no more "temptations" in this large city than were in my home town. "Temptations" that may endanger a girl are far more the "inclinations" which she develops within herself than are the outside influences. A girl who is brought up right and has a background of character knows what to keep away from, and she may go anywhere.

It was a little difficult to find quarters at the start. I landed in the metropolis late at night and put up at one of the big hotels. The rates were about the same as the best hotel in our home town. The following day I transferred to a Woman's Hotel at about half the rate.



STAGE OF LA SCALA OPERA HOUSE AT MILAN

After that I went out in search of a teacher who had been recommended to me by my father's friend. I found after a short talk that he was not at all the kind of a man who could help me in the way I wanted. His training and education had been little better than that which I had picked up at home.

I knew no one in the city but I struck straight for some of the best music shops and piano stores and talked with many people about the masters of singing. In this way I spent about ten days and many dollars of the precious money I had brought with me. I realized, however, what an extremely important thing the finding of the right teacher would be. My American grandfather was a farmer and he used to lay great stress upon getting the right seed by making his own germination tests. He knew that if he put in the wrong seed all his capital of land, labor and money would be wasted. I knew that if I got the wrong teacher the results might be disastrous.

Fortunately I secured a very fine master right at the start. He understood the art of singing and understood my voice. It grew stronger and richer very rapidly. Then, too, he impressed upon me the fact that I was going into a market and that no matter how much attention I gave to art I could not subsist if I did not have something to sell, and that the thing I had to sell, "my voice," must be the very best I could produce.

If I were starting for this metropolis again as a girl, I would certainly make a survey, by correspondence, of the best teachers, before I left home. It is a part of the teacher's business to give a prospective student all necessary information in advance. The leading teachers have no time for foolish questions but they will gladly send literature or necessary details.

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MUSICAL ART BUILDING

St. Louis, Mo.

This page continues a service which is offered monthly by THE ETUDE, for the purpose of supplying Etude readers with lists of leading teachers in the larger cities, and as an aid to the teacher who will utilize, at a nominal expense, this method of advertising his course of instruction.



THE CURTIS INSTITUTE of MUSIC

JOSEF HOFMANN, *Director*

On Thursday evening, October 30, the Philadelphia Grand Opera Company, affiliated with The Curtis Institute of Music, presented Puccini's opera "Gianni Schicchi" in the Academy of Music, Philadelphia. With three exceptions the entire cast was composed of artist-students of the Curtis Institute; and the orchestra consisted entirely of members of the Curtis Symphony Orchestra. Sylvan Levin, assistant conductor of the Philadelphia Grand Opera Company and a graduate of the department of conducting of the Curtis Institute, conducted the performance.



"A feature of 'Gianni Schicchi' was that the orchestra was composed of young musicians from the Curtis Orchestra who played with zest and finish under the direction of Sylvan Levin, also of the Institute, making his debut as conductor."—*Philadelphia Inquirer*, Oct. 31.

"Mr. Levin conducted with authority and a thorough knowledge of the score, which in many places is decidedly tricky. Mr. Mahler sang the monologue exceedingly well, and with Miss Bodanskaya gave the principal duet charmingly."—*Philadelphia Public Ledger*, Oct. 31.

"'Gianni Schicchi' was directed by Sylvan Levin who showed marked capability and scored a success."—*Philadelphia Bulletin*, Oct. 31.

"Natalie Bodanskaya in 'Gianni Schicchi' displayed a most pleasing and graceful soprano of refreshing quality and charm."—

Philadelphia Record, Oct. 31.

"The orchestra was made up of Curtis Institute students directed by Sylvan Levin. The orchestra showed careful preparation of the work, marshaled by the youthful director who knew every note of what he was doing."—

Camden, N. J., Courier, Oct. 31.

THE CURTIS INSTITUTE OF MUSIC
Philadelphia

The Social Art of Music

AT A large meeting held last summer, by the Associated Music Teachers' League, at the Wanamaker Auditorium of New York, Mr. Harold Bauer was one of the speakers. With characteristic energy and bigness of spirit, Mr. Bauer has taken an active interest in the practical welfare of the teaching profession, not merely in an impersonal way but also by actual contact.

Mr. Bauer, in his carefully worded address, laid great stress upon the social advantages of music, insisting that music, to be enjoyed to the utmost, demands an artistic communion of the minds and souls of at least two people. For the most part he is right in this, although some of the writer's highest moments in music have been those found when, while playing in solitude, the spirit has taken temporary flight to those rhapsodic realms which can be attained only on the wings of music. Just now we have read a letter from a young lady Etude friend in Gharपुरi, near Poona, India, who writes: "I have no friend out here, so the only companion I have is my piano. I have never known myself to be lonely. Music is really a most enjoyable pastime and one of nature's most wonderful gifts." Unquestionably thousands find music a friend in the deepest solitude.

Mr. Bauer feels that "the idea of meeting together for the purpose of playing music merely because this is a lovely and satisfying thing, seems today to have gone out of fashion. It is our task to try to bring it back. There is no reason why music-making in this spirit should not be at least as popular and as enjoyable as bridge-parties, automobiling and golf. It all depends upon the extent to which a necessary amount of study can be made attractive."

Mr. Bauer is quite right in this. The fun of making music together is excelled by no other recreation. In those periods of modern history when culture has been at its highest, in the golden hours of fair Florence, in the glamour of the Elizabethan Court, in the brilliant sunshine of the Court of France when it extended its influence over that great area bounded by St. Peters-

burg (Leningrad), Vienna, Rome, Madrid and Paris, the making of music in the social sense was literally a necessity. The aristocrat or the man of affairs who could not at least "scrape a fiddle" or "toodle a flute" was something of a curiosity.

Possibly more people are actually playing together today than ever before, but they are playing in different kinds of groups. In clubs, in public schools, in colleges, there are vast numbers of instrumental gatherings. These will all lead to that important development which Mr. Bauer emphasizes so strongly, that is, playing in more intimate social groups at home.

At the National High School Orchestra and Band Camp at Interlochen, Michigan, we noticed that, notwithstanding the great amount of ensemble practice the young folks received in a regular way, they still wanted more and formed quartets, quintets and other smaller groups, just to play for the joy of the thing.

Great technical advancement is not necessary for a large degree of enjoyment. Playing together gives a satisfaction, even when the players have somewhat limited ability. We have seen this again and again. We recently heard a group of school-boys struggling with the terrible combination of violin, saxophone, cornet and piano. They were having "the time of their lives" and, when the musical seas became too rough sailing, they merely looked at each other in proper con-

sternation and sailed ahead over the breakers until they regained their equilibrium. If these players had waited until they had technical proficiency of a higher order, they might never have gotten together at all. The fact is that they played right ahead, and enjoyed every moment of it. Naturally their playing improved daily.

It is quite obvious that Mr. Bauer's object is to develop the amateur spirit—which, after all, is vastly more important for the continuance of any art than the professional attitude. The best professionals are amateurs in that they do not follow their profession merely for the mercenary side of their work but, in a really larger degree, for the sheer love of it.



HAROLD BAUER

NEW TRIUMPHS FOR PADEREWSKI

ANYONE who may have had a suspicion that public interest in the art of playing the piano might wane in the future should have attended the recitals of Ignace Jan Paderewski this year. Despite rumors of depression, Mr. Paderewski has turned away weeping thousands from the box offices—and well might they weep.

Never in his career have we heard him play more delightfully, more radiantly, and more satisfactorily. We have been hearing Paderewski ever since his very first recital in New York City. It is something of an achievement for a man at seventy to play a program so full of virility that it thrills quite as much as those he played when he first came to this country. Added to this is the magnificent transubstantiation of a great soul in the incandescent years in which he has lived and struggled for a high ideal.

Physically Mr. Paderewski gives the impression of being in much better shape than he was decades ago. His task is Herculean. The valuable gentlemen, who with calipers, batteries and scales appraise our body and brain efforts and tabulate them, tell us that there is almost no human performance which exacts such vast energy as the long pianoforte recital. The labor of the blacksmith and the mill worker falls, scientifically, into the background. Yet after such an exhausting period Mr. Paderewski seems, despite his years, to be unusually fresh and capable of repeating his performance.

THE DANCE IN THE VORTEX

AFEW years ago we took the Cook's trolley up the slopes of Vesuvius to the very top, four thousand feet above the azure bay of Naples. We were persuaded to attempt a trip down into the crater. With a moving picture camera we clambered down the crumbling lava until the sulphur fumes drove us back. Nothing was to be seen in the haze of poisonous gases, and all we got for our pains (apart from a sore throat) was the sound of the blub-blub-blub of the lava, making little whirlpools of boiling stone—a noise for all the world like a giant pot of porridge boiling away on a stove. Thousands of tourists go through this experience and discuss their bravery, with expanded chests, for years thereafter.

Millions of people are dancing furiously in the vortex of modern life with scarcely more reward. The wild capers of these misguided souls are worthy of the tears of Zeus. They climb and climb and climb the mountain of prosperity and then fall into the vortex of the insane fight to secure amusement, only to find poison gas and blub-blub-blub. There they go whirling around and around so asphyxiated with the fumes of this pernicious existence that they find it impossible to extricate themselves.

An automobile is one of the delights of modern life; but, if it is used merely to get into a Sunday procession of chug, chug, chug and poison gas, it becomes a penalty rather than a pleasure. Music is one of the blessings of God; but, if it is used merely as the background of a cheap night club (and what night club is not cheap?), it becomes a part of the toxic air of a "joint" and the bang, bang, bang of jazz. Every night, in cities all over the United States, thousands of humble bipeds bob up and down in the Dance of the Vortex, persuading themselves that they are having a good time, in an atmosphere where everything is licit but decency. Texas Guinan, empress of night clubs, hails her festive patrons as "suckers." Hark ye, Machiavelli! You contrived no sharper barb of irony. "Come on, you suckers, join in the dance!"

The radio is one of the necessities of modern homes; but, when it is used to the exclusion of personal music study, the listeners become like the visitors in the gallery of a banquet hall, who look on while others eat.

Moving pictures have added enormously to our pleasure; but everyone knows that only about one in ten of the moving pictures are worthy of our consideration; yet millions go night after night, when they might enjoy themselves infinitely more with a little delightful effort at home.

If you have not joined the Dance in the Vortex, you are among the blessed. The great joys of life are those which come

from participation in the things which advance life itself. They never come to those who content themselves merely with permitting others to amuse them. Happiness comes from personal effort to advance oneself and to help others. Good literature, good music, wholesome exercise, the feasts of friendship that we produce ourselves in our own homes, these are priceless. These are not to be found in the Dance of the Vortex.

THE MUSICAL LABORATORY

JOHAN REDFIELD in his excellent "Music: A Science and an Art" says, "The central feature in a school of music should be the musical laboratory" and by that he means an acoustical laboratory. He is right in assuming that musicians generally would be better for a knowledge of the science of sound. They would comprehend musical problems with far more intelligent knowledge and precision. It would spare them making statements about the art, which can only be vulgarly described as "hot air." However, we prefer to look upon any good music school in which practical or applied music is taught as a laboratory in itself as distinguished from those more or less arrogant scholastic departments of certain colleges in which only the theory of music or the appreciation of music is stressed.

The very university faculty that would laugh at a course in the theory and appreciation of Chemistry, Mathematics, Engineering or Astronomy often has Music set off in the corner as a purely abstract subject, when music is one of the most practical things in the world.

True, Astronomy may be taught without the use of a telescope, but how much more interesting and vital it may be made with one. The absurdity of teaching chemistry without a laboratory is at once apparent, but some educators who ought to know better seem to think that there is something peculiarly fitting in segregating musical history, theory and so forth from the actual learning of music itself, by the study of an instrument. These hide-bound pedants are in order for a great awakening when they investigate the unsurpassed educational benefits that come from the study of the piano, for instance. At least they ought to ask themselves why musically trained pupils secure such high marks in other subjects, and show such notable results by comparison in intelligence tests.

PUTTING AN EDGE ON YOUR TECHNIC

RECENTLY we talked with a very widely-informed musician who said, "The days of Bertini and his kind are passed. To-day the pill has to be sugar-coated or made tasteless, or the pupil will not accept it."

In one field this is correct. The little child should at all times have music presented in as palatable and charming form as is possible. Let his first impressions of the tone art be that it is angular, dull, or ugly, and we may stamp out that natural childlove for music, which is priceless.

All modern education of young folks is based upon this principle. It has literally changed the policies of all of the juvenile textbook publishers, here and abroad. Books for young folks are now made as fascinating as possible and are liberally illustrated. At the same time, they are written on sound, progressive pedagogical lines.

On the other hand, there does come a time when straight out-and-out technical exercises cannot be replaced with any other material. The late Carl Faelton of Boston, the late Alexander Lambert of New York, the late Maurice Leefson of Philadelphia, all were distinguished by having pupils who played with exquisite finish as well as with evident substantial musical foundations. These men were strong advocates of an abundance of technic. Their pupils played with a surety and ease which indicated this.

Technic has been called "the musical grindstone"; but, until someone can explain how knives can be sharpened without grindstones, we shall be unable to develop a method by which technic can be brought to its proper edge without abundant exercises. One of the great teachers of virtuosi was once asked who were his best pupils. His reply was, "The ones who have played the most scales."



Leschetizky As I Knew Him

By the American Concert Pianist

FLORENCE TRUMBULL

New Secrets of the Pedagogical Art of the Most Famous Piano Teacher of his Time

IT IS WITH great humbleness that I take up my pen to write of my great and lamented master, Theodor Leschetizky, the hundredth anniversary of whose death took place June 22nd of this year. It is hard to believe that that "Grand Man of the Piano" has actually passed "around the corner" (*Um die Ecke*, as often referred to his eventual death), so fully alive is he still in the hearts and minds of his pupils.

He was a colossus and power in the pianistic life of this century, probably the greatest piano teacher of all times. There is hardly a pianist today, who has not at some time come directly or indirectly under his influence. Essipoff, Paderewski, Zeisler, Brilowitsch, Friedman, Schnabel, Schütt, Milowsky, Hambourg, Goodson, Leginska, Powell, Frank La Forge, Arthur Schnitzler, Helen Hopekirk, Ethel Newhall, George Woodhouse, George Procter, Frances Hope Pillsbury and Edwin Hughes are only a few who hailed from his studio. The list of his "grand-children" is equally imposing, topped possibly by Vladimir Horowitz, whose entire training was under supervision of two teachers in the Kiew Conservatory, both Leschetizky pupils. And so the chain goes on.

In perusing various systems and methods of pianoforte playing, widely used in this country, I so often have found them to be based on Leschetizky principles. The impact of his teaching will surely go on through the ages, as long as the piano is a musical instrument.

Leschetizky was born on June 22, 1830, on the estate of Count Alfred Potocki at Leszczyn (near Lemberg), Poland, where his father, Josef Leschetizky, was retained as

musical instructor to the young countesses of that noble house. The Leschetizky family, however, returned to Vienna in Leschetizky's early boyhood, where he had lessons of the famous pedagogue, Karl Czerny, whose technical works are known to every piano student. (Czerny, in turn, was a pupil of Beethoven; in his "Forty Daily Studies" one cannot help but see the Beethoven Sonatas in the background!)

Self-Supporting at Fourteen

AT THE tender age of fourteen, though carrying a full school schedule, Leschetizky was already self-supporting and had his own small apartment adjoining his father's. He went to the "Gymnasium" (high-school) from eight A. M. to one o'clock, after which he always taught at least two hours' school again at four o'clock. One might well ask, "When

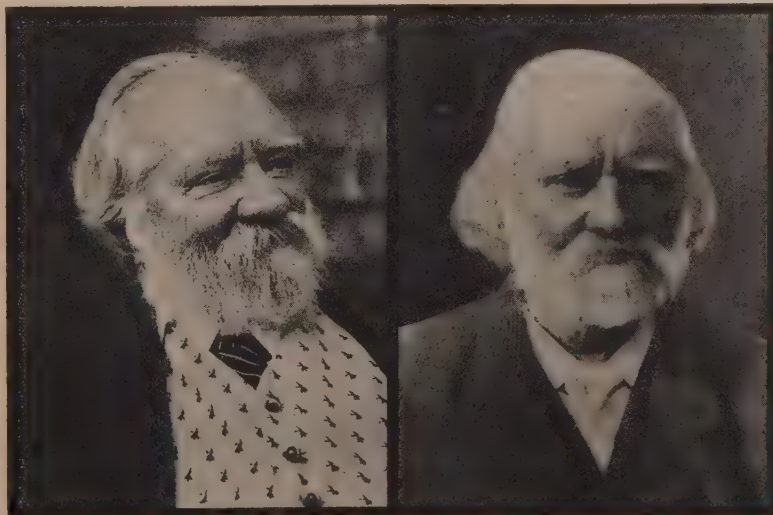
did he practice?" One hour in the morning before going to school and another in the evening. If he were going to play in public, he practiced two hours in the evening instead of one. He often impressed us with the fact that many pianists dulled their ears to the finer shadings and feeling of music by endless hours of unintelligent practice. It was in those early days he learned the value of concentration.

His playing was revolutionized in his formative years (as was also that of Rubinstein) by hearing the Bohemian-born pianist, Julius Schulhoff, friend and protégé of Chopin, in one of the aristocratic salons of Vienna. Schulhoff's playing was so finished and perfect that Leschetizky wept. Notwithstanding, it "fell flat" on the assembled guests, who were accustomed to the fire-works, brilliant passages and virtuosity of such compositions as the Transcriptions and Fantasies of Thalberg.

In the face of Schulhoff's subtle art, Leschetizky felt ashamed of his own brilliant playing, its shallowness, its superficiality and of the plaudits of his benefactors and patrons. He withdrew from their midst to spend hours, acquiring the warmth of tone, the polish, the subtlety, the perfection he had discovered in Schulhoff.

Learning to Create a Tone

ONE SWELTERING day, his mother, hearing him repeat a single note many times, thought he had become insane with the heat. She rushed into his apartment, to find him, clad only in his under-drawers, radiant over the discovery he had just made of how to produce a tone! Under his now sensitive fingers that tone was at



WHAT THE WAR DID TO LESCHETIZKY

Leschetizky detested war. The effect upon him, as indicated in these portraits—one taken just before the war, and the other at its close and now published for the first time—is very impressive.

will plaintive, whispering, gentle, luscious, rich, triumphant, with all possible shadings from deepest crimson to palest rose.

Leschetizky always had an open mind. *Ich bin kein Pedant, aber ein Erfahrungsmensch!* (I am no pedant; I am a man of experience.) he would exclaim. He learned from everything, from everybody, even from his most stupid pupil!

One day in St. Petersburg, being unable to unlock a door, he sent for a locksmith who with one quick turn of his hand had the stubborn lock instantly undone. "Aha!" thought Leschetizky, "If a swift, nervous turn of the hand will take place of physical strength in the unlocking of doors, so must it in the playing of piano." And thus was born the "trick," known to all Leschetizky pupils, used so effectively at the end of scales, arpeggios, broken chords and brilliant passages.

Leschetizky went to St. Petersburg at the age of twenty-two. He had long felt the need of a change and a different field for his activities. He had friends there, too, which made the start less difficult. For a number of years he taught independently in a private house, forming the nucleus of what, in 1862, formally became the St. Petersburg Conservatory, with Rubinstein, Leschetizky and Dreyschok at its head as directors and professors.

For those who do not know Dreyschok, Leschetizky always said he had the most wonderful octaves in the world. What Leschetizky pupil has not listened enraptured to the tales of those days!

Praise of Rubinstein

LESCHETIZKY'S admiration for Anton Rubinstein was unbounded; this man of the great, rich mellow tone—never harsh, no matter how big—whose wrong notes, some said, were more beautiful than the right notes of others. Leschetizky laid this to his very padded finger-tips. "His fingers were so fat he could not get between the keys in some scales," he laughingly added.

Such compositions as Schubert's A flat major *Moment Musical* would call forth a wealth of reminiscences. "No one could play it as Rubinstein did," he would muse. "He made the upper voice stand out as though embossed against a very soft, delicate background. It was like a human voice singing; no one could hear him play it without weeping. I would never play it after hearing him."

Then he would talk about the necessity of *diction*—speaking with one's fingers, which was the only way one could reach the mass of people. "You must study from the standpoint of the listener. Play so that the cobbler in the fourth gallery will understand your message." Then this remarkable old man would pick up some printed matter near at hand, and without further ado begin reading aloud, indistinctly, hurriedly, unintelligibly. "Did you understand me?" looking at us with his bright, piercing eyes. "Oh no, Herr Professor," would come the prompt chorus. "But that is the way you play. You may understand what you are playing, but no one else does. I knew every word I was reading." The lesson had struck home.

Schubert's music, he said, was very difficult to play because it was so naïve. Schumann spoke of the *grässliche Länge* (terrible length) of Schubert, but Leschetizky was of a different opinion. "Schubert requires infinite finesse. The use of the soft pedal is like using condiments in one's food. No one has to tell you when to use them. You instinctively know." "Rubinstein," he continued, "was master of the pedal. He used it more than any other pianist of his day, but so adroitly that the critics would say: 'How remarkable that Rubinstein does not use pedal!'"

To illustrate another point, he would tell us of Rubinstein's rendition of Beethoven's *Marche à la Turque* ("Ruins of Athens"), his great hit on the concert stage. So

popular did this piece become on Rubinstein's American concert tour, that he always declared he had earned the entire one hundred thousand Gulden (the sum paid him for the tour) with it alone. "Do not imagine Rubinstein learned this piece in a few days," said Leschetizky. "No, indeed. To get the effect of the approaching and disappearing band, it took hours and hours of careful, concentrated study. If one tone were a little too loud, he would stop and correct it." And so should we study in just that way. The tiniest detail must not escape our attention. As an actor studies every movement, every facial expression, so must we train our ears to the tiniest degree of color or tempo.

He Spoke in Parables

"THERE is a great similarity between a good cook and a good student." Enjoying the astonishment on our faces he would continue: "A cook is always tasting, tasting, tasting, here, a little more salt, there a bit of pepper, now a bit of this or that ingredient to give the concoction the right flavor. So does the good student study. He thinks, listens, and uses his head, a little more pedal here, more tone there, now an *accelerando* balanced by an equal *ritardando*—in short, a multitude of details to make the perfect whole." "The proportions must be right. If an artist paints a woman and a dog, he would not paint the dog bigger than the woman. Then the animal would no longer look like a dog but a horse." "In dressing, you don't pin your brooch on the side of your back, but in front, where it belongs. You use sense in dressing. Why not in playing the piano?"

Leschetizky's illustrations were always pithy and to the point—no long technical phraseology for him. One could not help but understand him.

Bringing the *C minor Etude* of Chopin, Op. 25, No. 12, to a lesson one day called forth this story of the St. Petersburg days. Twenty-five pupils of Leschetizky, twenty-five of Rubinstein and twenty of Dreyschok were all preparing this Etude for a grand contest, the winner to receive a bust of Rubinstein. This master was positive one of his pupils, a very beautiful divorcee, lavish in the use of lip-stick, rouge and eye make-up (evidently in those days not used by the best people!), would win it.

Those of us who play this Etude know how fatal it is to start it too fast. The great day had come, and this young woman, when her turn came, did that very thing. All of Rubinstein's frantic shouts of "not so fast" could not stop her. Violently pushing her off the stool, he seated himself at the piano and commenced thundering through the Etude at so terrific and appalling a speed that the whole class screamed with hysterical laughter, much to Rubinstein's amazement, who thought he had been playing it in a moderate tempo. A frail seventeen-year old girl, with very small hands, who later died of tuberculosis, pupil of Leschetizky, won the contest by the unanimous vote of the class. Despite her lack of natural, physical strength, her interpretation of this mighty study had been the biggest and most stupendous of them all. Rubinstein was so moved that he caught the young girl in his arms and kissed her over and over again.

Leschetizky always maintained that pure physical strength was not a necessity to attain great volume and tonal effects. Nervous energy and verve, applied with the correct pressure of the wrists at the right moment, will produce as great a tone with often more resonance.

Why He Received No Dedications

THE BEAUTIFUL D Minor Concerto by Rubinstein was originally dedicated to Leschetizky, but the dedication was withdrawn because of the following incident:

Rubinstein invited Leschetizky to his country home for a five weeks' visit one summer. Leschetizky accepted for two weeks. Upon his arrival, Rubinstein announced that he had just composed a new concerto for him and wanted him to learn it immediately, as he was soon to give a big garden party at which he wished to introduce it. "What!" cried Leschetizky. "I have come here for a rest and must work like mad on a new Concerto? No! But I will play second piano to your first." And so it was arranged. Not until after the party, when all the guests had departed, did Rubinstein ask Leschetizky how he liked the composition. "The first two movements pleased me greatly," replied his honest friend, but the third movement less, as it contains too few sixteenth notes." Rubinstein, visibly hurt, though saying nothing, took back his manuscript. That autumn Leschetizky received a printed copy of the work, not dedicated to him but to Ferdinand David—in Leschetizky's words, "a second-rate violinist." But the changes in the third movement, suggested by Leschetizky, had been made, and are so known to the world today.

Rubinstein did not give Leschetizky another manuscript to peruse for eight years, and in their long association never dedicated anything to him, although Leschetizky's pupils played his compositions more than did the pupils of any of the other professors. Leschetizky, however, never harbored any ill-feeling towards him for this slight.

Leschetizky's life in St. Petersburg was very interesting. Aside from the contacts with the great musicians, who resided there, he was attached to the court of the Grand Duchess Helene, near relative of the Czar, as music-master. The stories of those delightful entertainments arranged for the Grand Duchess' court sounded like Fairy Tales to our young American ears. Anne de Friedeburg, one of her ladies-in-waiting, became Leschetizky's first wife. She possessed a glorious contralto voice, which Rubinstein has immortalized in his "Kamennoi-Ostrow" (*Reve Angelique*). This composition, dedicated to her, is her portrait.

Annette Essipoff, whose extraordinary playing, on the continent and in America, did much to spread Leschetizky's fame, was his pupil at this time. She later became his second wife and was the mother of his two children, Robert, deceased in 1915, and Therese who now resides in Paris.

Leschetizky's domestic difficulties may have been partly responsible for his resignation from the St. Petersburg Conservatory before he had served the requisite number of years to insure him the full pension given conservatory professors. However, with his customary generosity, the part-pension he received was made over at once to the mother of Essipoff, and, at her death, to Essipoff.

Vienna Becomes His Home

IN 1878, Leschetizky, with Essipoff as his second wife, returned to Vienna, which city soon became the Mecca of aspiring pianists from all parts of the globe. It will be interesting to piano students to hear that Essipoff met with such unprecedented success at her debut in New York that the entire thirty-five concerts for which she had been engaged in America were given in that city and Brooklyn alone. What a repertoire she must have had! One program, composed entirely of Etudes, contained as a novelty a group of Czerny studies from Op. 740, which met with such acclamation that they had to be repeated.

Leschetizky always insisted that one play these studies with the same perfected technic, finish, color and charm as one would essay in an Etude of Chopin or Liszt. "They give one great routine as well as a lovely tone. I required Pad-

ewski to play nothing else for six months. He did them all splendidly and from them acquired his beautiful tone."

Even Liszt did not despise Czerny. When an old man, he still had wonderful technic. Leschetizky asked him once how he kept it up. Liszt replied that at six in the morning he prayed for an hour, at seven he breakfasted, and at eight he played the "Forty Daily Studies" of Czerny, in original and transposed keys, for one hour.

Though Leschetizky never stressed out practicing such purely mechanical exercises, I took the hint, thinking if it was good for Liszt, it surely would be for me. From that time, I practiced the "Forty Daily Studies" assiduously as did my pupils. The results, especially with a technic not fully developed, were astonishing. Leschetizky always said an artist would rather study an Etude than anything else as it showed results more quickly.

Leschetizky may have had a cyclonic temper, but, when the sun came out, the storm was surely over as far as he was concerned. He never remembered these outbursts, often unwittingly provoked by a pupil through a rhythmic lack so infinitesimal as to be hardly discernible to the human ear. It was a common saying in the class that Leschetizky could hear the grass grow! "Rhythm stands as far above tempo as does the general above the soldier," he would assure us. Again he was easily aroused to wrath by a pupil un- successfully trying over a passage several times without first stopping, thinking and knowing what he had to do. "Think, and then play *once*," he would say. "In public you must play well the first time." In order that it should be the "first time" he advised us to get up and walk around our chair. The student who tries this will get Leschetizky's idea.

Another of his mottoes was: *Immer vor spielen*, "Always play for people." He would add, "If you have no one else to play for, call in the cook." "You will be surprised how many weak spots will unexpectedly develop. Mend these well and they will become your strong points."

His Generous Nature

LESCHETIZKY had a peculiar generous nature in every respect—toward his fellow musicians, toward his student, and in financial matters. As is well known for many years back, all who studied with him were sent first to an assistant, with whom they often continued lessons even after reaching the master. Though the assistants owed their pupils entirely to Leschetizky, it never occurred to them not to him that a business arrangement, such as a percentage, might have been in order. He never received the smallest sum from any of their lessons. It seems almost a sacrilege to write these words or to think such thoughts in connection with him. He was so far above anything commercial in his art.

One afternoon, arriving unexpectedly to hear him teach, he turned abruptly to me and said, "Did you hear Casals last night? (At the time, Casals was new to Vienna and to me.) "No, Herr Professor. Who is Casals?" "He is the greatest musician in the world," gravely and unhesitatingly replied Leschetizky. "Sometimes wonder if I am too severe and exacting with the young people, but after listening to Casals I know I am right. He interprets just as I feel; each composition he plays is in the spirit of the composer." I do not believe Leschetizky ever met Casals; so the tribute is the more memorable.

I have known Leschetizky to spend two hours on as many lines. A hair's difference in shading or tempo was of vast importance to him. Naturally he would get tired and often irritable, but, no matter how much effort it cost, he left nothing to chance. When people talk to me of Leschetizky technic, I think how little they

(Continued on page 139)



PALAIS DE FONTAINEBLEAU

A part of the magnificent palace of bygone kings now generously given by the French Government for the American School of Music and Art.



THÉÂTRE FRANÇAISE

The historic home of Drama in Paris where many of the world's most famous plays have been performed for the first time by eminent actors.

Music Study in Paris

By CLARENCE CAMERON WHITE

ALTHOUGH IN the final analysis selecting a place for foreign study is one of personal preference, it is true (especially since the World War) that many American students of both vocal and instrumental music and also students of dramatic art have selected Paris for that purpose. First of all one realizes that with America's musical growth during the past decade it is an open question as to whether one needs to go abroad for the study of music in its higher branches, as was formerly the belief. So many fine home products have been turned out in America that the question is often asked, "Just what does one gain from study in Europe?" The answer is usually summed up in one word, "atmosphere."

Briefly the writer wishes to give as accurate an account as possible of the Paris "atmosphere." Be it understood, we realize that for some this same "atmosphere" may be paralleled in New York, Chicago, Boston, or other musical centers of the United States. This article tends to be a mere statement of facts as they suggest themselves to the writer who is at present residing in Paris.

The historic background of Paris, with regard to music is too well known to need elaborate chronicling. The opera as well as the various schools of music have so many fine representatives in America that the superior training found here is a well-known and accepted fact. The *Theatre National de l'Opéra-Comique* was first established in 1762 and has ever since one of the most potent factors of operatic development in France. Such operas as "Tales of Hoffman," "Lakmé," and, in fact, most of the lyric operas have had many triumphal presentations here. The National Opera House, that superb building which is recognized both as the business and musical center of Paris, one of the largest theaters in the world—the work of Charles Garnier whose statue stands just outside. This magnificent building covers three acres. Here during both the winter and summer seasons may be heard the large repertoire of the great operatic

masterpieces. The opera entrance on Rue Auber leads to a most interesting museum which contains, among other things of interest, one of Paganini's bows and various scores of Berlioz, Rossini, Gounod, Meyerbeer, and Cherubini. Perhaps the most imposing and impressive sight is the grand staircase inside the main entrance.

Conservatories and Teachers

BESIDES the host of private teachers both native and foreign one finds here, there are at least three outstanding schools of music. Best known is the *Conservatoire national de Musique et de Déclamation* about which much has already been written in *THE ETUDE*. The Director is Henri Rabaud well and favorably known in America as a composer and a former conductor of the Boston Symphony Orchestra. The faculty of the Conservatoire includes a long list of world renowned masters, and

every branch of music and dramatic art is taught. Foreign students are sometimes admitted. A letter addressed to the Director or to the Minister of Public Instruction, Paris, will bring all necessary information.

The *Schola Cantorum* is situated at 269 rue Saint Jacques, with the distinguished musician and composer, M. Vincent d'Indy, as its Director. The founders were Charles Bordes, Alexandre Guilmant and the present Director—all great names in musical history, names which speak volumes for the ideals and character of the work done at this school. Associated with M. d'Indy, who teaches composition and orchestration, as faculty members at the present time—to mention only a few—are: M. Louis Vierne, organ; M. Paul Brand, piano; M. Armand Parent, violin; M. de Lioncourt, theory; M. L. Fournier, cello; M. Tremblay, solfège; M. A. Gébél, voice; Mme Genévrier,

harp; and other famous masters teaching all musical subjects. For admission as students there is no restriction made as to age or nationality. There is a school dormitory for young ladies. The school year is from the first Monday in October to June 30th. All information as to terms and curricula may be had by writing to the General Secretary at 269 rue Saint Jacques, Paris, France.

Another school well and favorably known to a large number of Americans is the *École normale de Musique de Paris*. This school was founded in 1919 by Aug. Mangeot, Director, and Alfred Cortot, President. It is situated at 114 bis Boulevard Malesherbes, Paris (17e). Its faculty includes M. Paul Dukas, composition and orchestration; Mme. Nadia Boulanger, harmony and counterpoint; Marcel Dupré, organ; Alfred Corot, piano; M. Raymond Thiberge, solfège; Mme Hélène Guillon, voice; M. Charles Panzera, voice; M. Jacques Thibaud, violin (head of dept.); M. Maurice Hayot, violin; Pablo Casals, cello (head of dept.); M. Diran Alexanian, cello; and many others of international fame.

For admission as a student there is no restriction as to age or nationality. All information may be had by addressing the Director or General Secretary at 114 bis Boulevard Malesherbes, Paris (17e), France. The school year begins about October first and continues through June. It may be mentioned in passing that the tuition at these schools is surprisingly low compared with some of the fees charged at some of the American conservatories.

The Trip Over

NOW WHAT does study in Paris mean in the way of living conditions? From a financial standpoint let us begin with our trip from America. First, get a passport and visé for France; the cost of the former is \$6.00, the latter \$2.00. Practically all of the well-known ocean steamship lines from New York touch at some French port. Most of them carry first class, second class, and "tourist third cabin"



A VIEW OF PARIS

The Heights of Montmartre, the rendezvous of Parisian artists. In the background is the beautiful "Cathédrale du Sacre Coeur (Cathedral of the Sacred Heart).

passengers, to say nothing of third class. One can make one's ocean passage cost practically what one can afford, the prices varying in the different "classes" from about \$250 first class to as low as \$100, third class. This information can be secured by addressing the line of one's choice at its New York office.

As this article tends to give the minimum expense incurred we suggest the popular and extremely comfortable "tourist third cabin" rates. Keep in mind that the tipping system is highly developed after leaving New York. The tips on shipboard are about as follows: bedroom steward, \$5., dining room steward, \$5., bath steward, \$2.50, deck steward \$2.00. Deck chairs and steamer rugs may be rented for the trip for \$1.00 or \$1.50 each. These tips are given at the end of the voyage.

In case one lands at Cherbourg the rail fare to Paris, second class, is about \$5.50; from Havre to Paris about \$3.50, and from Bologne about \$3.50. When one lands (keeping in mind that the value of the franc is about four cents in American money) he needs to have on hand about 50 francs for tips to porters and others for the handling of baggage from boat to train. This amount can include tips for porters' services after reaching the railway station in Paris.

Good and comfortable hotels in Paris can be found where one pays between \$1.25 and \$3.00 a day. Of course it is understood that there are hotels where much higher rates are charged. As a rule these rates quoted do not include meals which may be secured at numerous good restaurants for 10 francs up a meal, according to one's appetite and inclination in the matter. After a few days at a hotel, when one has the time to look around a bit, delightful "pensions" may be found where one may room and board in French families—a great help in acquiring the language—for about \$9.00 a week (or one may find a small furnished apartment consisting of one room, kitchenette, and sometimes a bath and toilette. Such apartments may be secured for as low as \$25 or \$30 a month, depending upon the location. Both the Latin Quarter and the Montmartre offer a number of such places. Large furnished apartments including heat and light may be had in practically all sections of Paris for a slightly higher rate. For instance, two rooms, kitchenette and bath may be secured for about \$50 a month. If one can cook for oneself the apartment is to be recommended.

Incidental Expenditures

THERE ARE other expenditures the student must take into consideration. A very important item is the cost of one's "Card of Identity." Every foreigner remaining in France more than two months must within two weeks after his arrival apply for a "Carte d'Indentité." This card is issued by the Prefecture of Police. Its cost is 100 francs (\$4.00). Persons failing to comply with these regulations are liable to a fine in proportion to the delay. In order to obtain an identity card, which must be renewed every two years, the applicant must produce his passport, a certificate of domicile given by the *concierge* or proprietor of the house in which he resides or by the hotel keeper, and legalized by the Police Commissary, and five small photographs taken full face and with head uncovered. These photos are about the size of one's passport pictures and may be made for a small fee at any of the Paris photographic studios.

At least one enterprising American newspaper published in Paris will look after all the troublesome details of this procedure without cost. However, for such service one is expected to subscribe to the paper for at least three months, a very small obligation for a service of real importance and willingly paid for in this

way. Needless to say one wants an English printed daily newspaper in Paris with all the "news from home," especially if one's French is recently acquired or, as is often the case, not yet acquired.

Now a word about the language handicap. Although English is spoken at most of the large stores and banks it is well to have at least an acquaintance with *avoir* and *être* in all forms and a small vocabulary. This may suffice until one gets located; but, by all means, get a French teacher in Paris. Learning the language well is as important as one's music study. There are many good private teachers who charge as low as fifty cents a lesson. So in the beginning try to arrange for at least three lessons a week.

The next item of expense is comparatively small—that of transportation. Taxi fare to almost any point within the city costs between twenty-five and fifty cents until eleven o'clock at night, after which time the cost is double. Tips are as a rule

may be obtained upon the payment of a small registration fee. Mail and practically all information may be secured at the American Express office at 11 rue Scribe. Several American banks have branches in Paris where such matters may be looked after.

On the whole an American student need never feel lost for "home atmosphere." Many fine friendships may be formed with French music students, and the friendly rivalry among students of all nationalities can be made both educational and profitable in many ways. With the atmosphere for study in Paris one need not find distractions which hinder serious study in music, for in one's same street and house may live a dozen aspirants for fame in the art of music.

During the concert season ample opportunities are offered for "inspiration." Besides the National Grand Opera there is a season at the *Opéra-Comique*. Concerts are given by the *Société des Concerts*, the



STREET MINSTRELS IN PARIS

Even to this day Street Minstrels are not uncommon in Paris. Frequently they have song-sheets for sale, as in this picture. Neighbors gather in the courtyards and sing their favorite songs. Romance still lives in France.

calculated on a ten per cent basis.

There are two classes and consequently two fares in all other public conveyances, street cars, motor busses, and metro (subway) trains. One may buy a *carte* of 20 tickets for 6 francs (24 cents). These are accepted on street cars and busses. The number of tickets required for a ride depends upon distance traveled and the class chosen. A long distance usually requires three tickets for second class, four tickets, first class. Transportation on the subway is somewhat cheaper.

The Opera may cost as low as \$1.00 for a good balcony seat, and concerts and recitals even less. Pianos of good make and quality may be rented for \$3.00 a month.

Inexhaustible Delight

NOW FOR atmosphere. Without exaggeration Paris is one of the, if not the most beautiful city in the world, and it is said that one may live in it three months and go every day to a new place of interest. However, if one is coming for study the writer advises against the attempt to see it all during the first three months. Once a week may be used for a visit to an Art Gallery or other place of interest. There are also cheap trips to suburban places of interest such as Chantilly, Fontainebleau, St. Germain, Versailles, and others within a radius of a few miles. In Paris proper there are two American circulating libraries where books

Colonne Orchestra, the Lamoureux Orchestra, *Orchestra de Paris*, *Société Philharmonique*, *Concerts Pasdeloup*, and the Sacred Concerts at the Sorbonne Church. Recitals both vocal and instrumental are also given nearly every night in winter by different artists at the *Salle Gaveau* and the *Salle Pleyel*, to mention only these two popular concert halls.

Many American doctors and dentists are practicing in Paris. The American Hospital is located at Neuilly, one of the suburbs of Paris. The American Church is located at 21 rue de Berri and the American Aid Society is at 10 rue de l'Elysée.

THE ETUDE and practically all other American magazines may be obtained at Bretano's Book Store at 37 Avenue de l'Opéra.

All in all, Paris offers the serious music student an ideal "atmosphere" for European study.

SELF-TEST QUESTIONS ON MR. WHITE'S ARTICLE

1. Name three schools of renown in Paris.
2. What can be said of the tuition in Parisian music schools?
3. What expenses must be considered on the voyage over other than the boat fare?
4. What living arrangement is particularly satisfactory for the student newly arrived?
5. Name three conditions that lend "atmosphere" to student life.

Report Card for Piano Work

By SISTER M. FELICITAS

A CARD which indicates the progress of a pupil in the various phases of pianistic development is conducive to an awakening of interest on the part of both the child and his parents. They all look forward to the monthly grades, and the detailed, careful work done by the majority of students is worth the time spent in carefully rating each item. Many parents frankly admit that they did not know "there is so much to think about in piano study."

(Name of music school or teacher to be placed at top of card)
Phone:

Music Report of

19	Grade											
	Sept.	Oct.	Nov.	Dec.	Jan.	Feb.	March	April	May	June		
Attendance												
Technic (Scales and Exercises)												
Position												
Fingering												
Counting												
Phrasing												
Rhythm												
Pedaling												
Sight Reading												
Memorizing												
Extra Work												
GRADES	G—Good, 80-89 H—Honor, 90-100 E—Excellent, 90-95											
	F—Fair, 75-79 U—Unsatisfactory											

Teacher

The interpretation of each branch (given as an explanation to the students before hand) is as follows:

Attendance—Regularity and punctuality at lessons.

Technic—Proper condition of playing apparatus. Scales, arpeggios, exercises, studies, passages or measures in compositions needing special work.

Position—General appearance at the piano. Correct position of arms and hands.

Fingering—The use of fingering as indicated. Usually the given fingering is good.

Counting—The ability to count every measure in a study or piece.

Phrasing—Intelligent playing of musical thoughts and attention to dynamics.

Rhythm—The ability to feel and to apply the two fundamental rhythms.

Pedaling—(damper pedal) Correct position and action of the foot. The proper use of it in playing.

Sight Reading—Reading music of an easier grade accurately as to time, notes and fingering, without previous preparation.

Memorizing—Systematic memorizing of phrases or thoughts. The amount and accuracy of memory work.

Extra Work—More work than the weekly assignment calls for, in studies, pieces and memorizing. Information regarding the title of the composition studied, the composer, the style of the composition.

There are other branches which I did not mention in the report card, such as car training or tempo, but we include them regularly in our work.

February, 1931. Your reputation as a teacher demands that your pupils play on well-tuned pianos.

The Ultimate Musical Choice

A SYMPOSIUM

PART II



(C) Harris & Ewing
HON. NICHOLAS LONGWORTH

JOSEF HOFMANN

HON. HENRY VAN DYKE

(C) Pacific & Atlantic Photos
LORADO TAFT

(C) Underwood & Underwood
OTIS SKINNER

(C) Underwood & Underwood
WILLIAM GREEN

JOHN PHILIP SOUSA

OWEN WISTER

(C) Pacific & Atlantic Photos
WILL DURANT

(C) Underwood & Underwood
HON. ALFRED E. SMITH

Last month this impressive symposium was begun in THE ETUDE MUSIC MAGAZINE, including the opinions of Thomas A. Edison, Ruth Bryan Owen, Samuel Untermyer, Walter Damrosch, S. Parkes Cadman, Cyrus H. K. Curtis, H. L. Mencken, Florence E. Allen, Mrs. H. H. A. Beach, Irvin Cobb, Eva Le Gallienne, Felix Borowski, Ralph Modjeski, Oley Speaks, Pierre S. duPont, Ruth Haller Ottaway, Thurlow Lieurance, Rudolph Ganz, William Guard, Rupert Hughes, Arthur Capp, Humphrey J. Stewart and William Allen White.

THE ETUDE MUSIC MAGAZINE asked the following question of a large group of outstanding men and women: "If you were assured by your physician that you had only twenty-four more hours to live and you were given the opportunity to hear just one piece of music, what would you select?" The readers of THE ETUDE are invited to send in their own "Ultimate choice." The result of the vote upon this unusual question will be printed in a later issue of THE ETUDE MUSIC MAGAZINE.

JOHN PHILIP SOUSA

March King

My choice would be *The Stars and Stripes Forever*. I would meet my Maker face to face with the inspiration that grows out of its melodies and the patriotism that makes it being."

REV. WILLIAM A. SUNDAY

Evangelist

Referring to your letter: There are so many good songs, it would be mighty hard to select, but off-hand I would choose *In Sweet By and By*."

NICHOLAS LONGWORTH

Speaker of the House of Representatives

Your letter of the 3rd has been forwarded to me from my office in Washing-

ton. It is a very interesting question you propound and one very difficult to answer; but, thinking backward all my life over the thousands of musical compositions that I have heard and enjoyed, I believe my answer is the 'Seventh Symphony' of Beethoven."

OWEN WISTER

Novelist and Publicist

"Your letter found me here yesterday. It has had a day's meditation. The thought which immediately rose has not changed, that, if I were served with notice to quit in twenty-four hours, I shouldn't feel like hearing any music at all. Other matters would engage my attention too fully. But, let me add that if I were compelled to choose something it would unquestionably be the *Hallelujah Chorus* from Handel's 'Messiah.'"

RUDY VALLEE

Crooner

"I have been so terrifically busy since receiving your first request with regard to the song I would like to hear were I to have one more hour to live. This is my first opportunity to answer it.

"A consideration of the problem you have presented leads me to answer that I believe I would enjoy hearing Rimsky-Korsakov's 'Scheherazade.' Just why, other than the beauty of the composition itself, the sweetness of so many parts of it, would make me feel less unhappy as I was preparing to leave this world, I cannot tell you, but it would give me a great deal of pleasure to hear it, of that I am sure.

"I am very flattered that you should have included me among the list of those whose opinions you desired. It was a pleasure to answer it."

ALFRED E. SMITH

Ex-Governor of the State of New York

"My reply is: 'Holy Lord, We Praise Thy Name.'"

JOSEF HOFMANN

Pianist

Director of the Curtis Institute of Music

"Your query—'If you were assured by your physician that you had only twenty-four more hours to live and were given the opportunity to hear just one piece of music, what would you select?'

"I should answer this way: I believe that the *Funeral March* from 'Götterdämmerung,' a piece I love very dearly, would be most appropriate for the occasion and, in view of what would happen after the twenty-four hours had elapsed, this would be a quite suitable preparation."

OTIS SKINNER

Actor

"Replying to your inquiry:

"Something of Beethoven, preferably his Fifth or Seventh Symphony—perhaps parts of both—but truly it seems a bit difficult to make a death bed selection."

LORADO TAFT

Sculptor

"The connotation is a little unfortunate and has its grimly humorous side, but I must confess that no musical composition has ever moved me quite so profoundly as does the *Fire Music* in 'Die Walküre.'"

HON. HENRY VAN DYKE

Poet, Clergyman, former United States Minister to Holland

"Would not the answer to your question depend a good deal upon the condition in which a man found himself when he received the twenty-four hour warning that his earthly life was ended?"

"For example; if, in spite of what the physicians said, I felt perfectly well in mind and body, I would like to hear Beethoven's 'Eroica.' If, on the other hand, I were very feeble and felt the flame of life flickering, I should prefer one of the old simple hymns, like, *Abide With Me*, or *Lead Kindly Light*. But if I were in a normal condition, quite ready to stay or go as the Divine Power might decide, there is nothing that I would rather hear as my last bit of earthly music than Handel's 'Largo.'"

WILLIAM GREEN

President of the American Federation of Labor

"When I read your letter I found myself instantly answering, *The Sextette* from 'Lucia di Lammermoor.' There is so much sweetness and so much inspiration both in the words and in the melody of this beautiful piece of music that I would select it.

"I shall be pleased if you will send me the outcome of the general public inquiry which you are making upon this very interesting subject."

ROGER BABSON

Economist and Statistician

"My choice would be one of Sousa's Marches."

JAMES M. BECK

Member of Congress

(Former United States Attorney General)

"I have your interesting letter of October 3rd. Ordinarily, I don't like questionnaires, but this one interests me.

"Before giving any final reply, I would want to give it further consideration, but my first impression would be either Tchaikovsky's 'Pathetic Symphony,' Beethoven's 'Fifth Symphony,' or Schubert's 'Unfinished Symphony.' Perhaps the latter is the more appropriate for all our lives are unfinished, even as the great Symphony."

CHARLES WAKEFIELD CADMAN

Composer

"I think most people who would choose a piece of music under the circumstances you mention would do so through more emotional than mental discrimination. It seems to me that psychology would enter into this process a great deal. For example, childhood or youthful musical memories might govern the choice. But what one would choose in perfect health might not at all be one's choice when in-

valid or having 'the single hour to live.' Temperaments at such a time are subject to change. Early complexes might arise and force themselves to the fore.

"It seems inconceivable to me that you would have more than two or three of the same choice out of a thousand such inquiries, because varying tastes and varying temperaments dictate such choice of 'favorites.' Then, too, what one preferred to hear if one were dying might not at all be something one would want to hear with a longer life before one.

"However, so far as I can look ahead on such a hypothetical question, and, imagining as best I can such a situation, I would say that the stirring and noble strains of the march movement (the third) from 'Symphony No. 6' by Tchaikovsky would not only exalt me but perhaps ease the parting from this 'vale of tears.' But thus, as you see, at least in my own case, does the influence of youthful fancies play its part. This was the first orchestral work that stirred me to emotional heights; but remember that death is more of an emotional than a mental experience. Therefore, I feel my choice must be emotional."

OSSIP GABRILOWITSCH

Pianist-Conductor

"My choice would be Schubert's 'Unfinished Symphony.'"

GENE TUNNEY

Art of Self-Defence

"Your interesting letter of the 5th has been received. Thank you for considering me in your symposium.

"In answer to your question I would select, quite appropriately, I think, the *Funeral March* from 'Götterdämmerung.'"

EDWIN FRANKO GOLDMAN

Band Conductor

"If I were marooned for life on an island and had the opportunity of taking with me the means of reproducing only one musical number, I would choose Tchaikovsky's 'Fourth Symphony.' Why? Because it contains the strains of martial fervor; again, it responds to the moods of sadness and joy. Hearing it creates in the listener a feeling of exuberance and arouses the emotions, and yet it does not fail to appeal to the reflective mood.

"The 'Fourth Symphony' has magnificent power and brilliance; it has flashes of humor and marvelous coloring.

"Of course no one piece of music can meet the needs of our varying moods completely; yet the 'Fourth Symphony' would, in my opinion, approach man's musical wants more completely than any other composition yet written."

HOWARD HANSON

Composer-Conductor

Director Eastman Conservatory

"I have just received your interesting question. Believe it or not, if I could hear only one more piece I should choose my own 'Lament for Beowulf.' This is almost Shavian in its modesty."

E. W. HOWE

Editor

"I have not met anyone who appreciates good music (or hates bad music) more than I do; but if a doctor should tell me my death would occur in twenty-four hours, I do not believe I should want to hear music of any kind. My favorite selection I cannot name; I do not know it, but it certainly appeared in a symphony rendered by a capable orchestra; or in an opera rendered with capable singers as

well as players. I do not get anything out of soloists; I went to hear Paderewski only because he is very noted as a piano player; also as a gentleman. I do not like the piano. Fritz Kreisler entertained me much better than did Paderewski. My greatest regret is I am not able to hear more good music, but what some others say is good I do not like. I have been bored by some of the greatest orchestras and operas; the selections did not suit me. In my opinion some musical selections are very bad; the greatest leaders and orchestras cannot make them endurable to me. I have only appreciation, as a wild Indian might have: I know nothing about music except some suits me tremendously, and some does not; which is true, also, of books, pictures, men and women; everything. As a boy and quite young man I was able to play on almost any instrument enough to be a nuisance, but never knew 'notes.' I was also a singer and am blushing now because of my offenses."

VLADIMIR KARAPETOFF

Electrical Engineer

(Prof. Karapetoff has been the professor of Electrical Engineering at Cornell University. He was the successor of Steinmetz at the General Electric. He is an accomplished musician and has given many public recitals.)

"It is always a pleasure to hear from you, because questions which you raise are so interesting and the way you put them is so refreshing. Your last inquiry runs as follows: 'If you were assured by your physician that you had only twenty-four more hours to live and you were given the opportunity to hear just one piece of music, what would you select?'"

"Since you suggest in your letter that the first piece of music that comes to one's mind may be the most natural solution or answer, I will say that my immediate reaction after reading your letter was not a piece of music, but a statement in a book on logic which I studied in a high school in Russia (A.D. 1891). 'God is either triangular or green. You deny that He is triangular; hence you believe that He is green.' In other words, more can be written about the inconsistencies in the question asked than about a particular piece of music that I would care to listen to under such horrid circumstances.

"My second reaction was the story of a Jew who was condemned by the Bolsheviks to be hanged. The jailer inquired, as usual, about his last wish which was to be granted, and the Jew asked for a dish of fresh strawberries. 'Like hell you will get strawberries in November,' said the jailer. 'All right,' said the Jew, 'I will wait until the next June; I am in no hurry.'

"I shall not point out to you the obvious inconsistencies in the question which you see as clearly as anyone. I shall only mention one or two points which are of interest whether one is to croak on the morrow or expects to live for forty years in perfect health. Shortly after the famous violin teacher, Leopold Auer, came to this country, a young American went to see him and asked: 'What shall I play, master, to become a first-class violinist?' Auer became provoked and angrily poking his fingers at the inquirer's face, shouted: 'Not what, but how!' I often think of this apt answer because it applies not to music alone but to many other forms of human activity. So I would not be satisfied merely to ask for a piece of music, and demand a first-class performer to play it. No, I would insist on a particular type of performer. For example, a rapid and dainty piece by Chopin would give me tremendous satisfaction if played by Pachmann, but would irritate me if played by almost anyone else, including most of the so-called Chopin players (with vim and vigor) on the concert stage. The same applies to Debussy or Ravel. With Bee-

thoven it is different, and most any first-class performer would do.

"My second point is this: A piece of music is intended to arouse in me certain emotions, and so your question may be paraphrased by asking what emotions I would care to have aroused in me on the eve of being delivered to an undertaker. This will depend on the law of approach to zero as a mathematician would put it. I may have met with an automobile accident; I may be dying of slow consumption; I may have tried to shoot myself because a woman turned me down, or accepted me; I may have a fish bone in my throat; and there are many other forms of approach to zero, including that of being condemned to death by a duly instituted court.

"It is reported that when Anatole France was dying, a very old man, his last whispered word was *Maman*. It is that reversion to childhood of which psychologists now talk with so much certainty. In our extreme grief or suffering we instinctively turn to the memory of our mothers, and if I were dying and could hear her voice speaking or singing to me in a comforting way, with her hand upon my head, this would be my choice. Otherwise, I would want some music which would remind me of my early childhood: a simple Mozart sonata played over and over again, a sentimental duet by Glinka or Dargomizsky, or the *Overture* to the 'Poet and Peasant.' I believe that even Czerny's exercises would bring back the blessed atmosphere of my childhood and the energetic and persuasive language used by my parents extolling the merits, incomprehensible to me then, of this worthy book.

"If I were dying for an idea, happy and proud in anticipation of its growth as a result of my martyrdom, of course I would select something from 'Der Ring des Nibelungen' by Wagner. Were I dying of consumption, serene and cheerful as such people are reputed to be, I probably should like to hear some Brahms, vocal or instrumental (not on the piano—God forbid!).

"No matter what I would ask for, it would be a piece of music with which I am well familiar. I can hear such a piece in my mind without having it actually performed; so, if I were actually to hear it, the piece would have to be performed in just the way I like to hear it, and not in any other way. Besides, I would demand the privilege of stopping it instantly if it irritated instead of soothed me.

"I cannot refrain from pointing out one more inconsistency in the question propounded. Our lives are organically interwoven with those of other members of our community, and so are our emotions. If I like Rachmaninov's *Prelude in C Sharp Minor* (this is an editorial I, because personally I have reached the saturation point on this particular piece), it is because I can place myself in a certain emotional attitude as a member of human society, and the piece represents my struggles, my sorrows, and my disappointments in achieving my ends in the midst of this society. If I am to be whisked away tomorrow, the piece would probably lose most of its meaning, together with many other things in this life. No one is in a position to tell whether or not he would care to hear a piece of music under the conditions of 'last call' which you specify.

"Now it is my turn to ask a question, and this is what I want to ask of your readers: If the Supreme Court of the United States ruled that you were at liberty to use your car as you pleased, but must not have any ignition in it, what would you put in place of the ignition system?"

RALPH KINDER

Organist-Composer

"I choose the *Sonata for Organ* on the
(Continued on page 141) ---"



"Musik Der Zeit"

AN EDITORIAL DISCUSSION OF PRESENT DAY GARGOYLES
OF DISSONANCE



CLIMB TO the lacy heights of one of the towers of Notre Dame Cathedral and look out over the captivating, idiosyncratic view of Paris. Rub elbows with the grinning gargoyles at your side. The Chinese could not conceive anything uglier than these petrified symbols of mediæval superstitions. Now view the towers of Notre Dame from the other side of the river and the gargoyles disappear in the middle ecclesiastical picture. Let us imagine, however, that the church was one of the gargoyles ugly from end to end—that the aim of the makers was to make it as ugly as possible. Would the world go on its way to see it and, if it did, what would it think of the epoch that produced it? We can condone a gargoyle here and there but we cannot feel that a work of art deserves particular attention when it is composed of gargoyles and nothing else. Much of the ultra-modern music seems to be composed very largely of gargoyles, and very poorly made ones at that. In the countries of Europe, aided and abetted by a few of our own composers, there have been rivaling each other in the manufacture of these gargoyles. People who like gargoyles and gargoyles only are in these tonal fabrications. The chief contributing center is to be found in one of the finest and most respected publishing houses in Vienna.

The outstanding personality in the music publishing field in Europe is unquestionably Emil Hertzka of the "Universal Edition" of Vienna. The Universal Edition, like Peters, Litoff, Schirmer, Wood, Press, and other editions, includes all styles of the classical and romantic music of the past and present. Dr. Hertzka is a man of the highest intelligence and greatest range. He is cultured, gentle, extremely frugal in his habits (strictly vegetarian) and distinguished in his bearing. He is exceedingly genial and hospitable and is both a splendid host and a charming guest. With his idealistic eyes and his flowing beard he has the appearance and the mien of a prophet. Indeed, he may be one. In many of his highly individualized traits and tastes he reminds us very much of the late Theodore Presser. In other ways he is wholly different from the founder of THE ETUDE.

The Garden of Grinzing

ONE OF the most delightful and inspiring evenings we recall ever having was that as the guest of Dr. Hertzka in Grinzing. If you have never been to Grinzing, you have still a musical event of incomparable charm awaiting you. There is nothing in all the world exactly like it. Take a rickety *Droschke* to the outskirts of Vienna, until you come to a little *Gasse* dead with inns surrounded by gardens. Go through a gateway and you will find

a quaint little open-air restaurant with an array of the plainest kind of wooden tables and benches in a grove of horse-chestnut trees. This is a wine garden, and the meals are of the simplest order. The joy-loving Viennese gather here on Summer evenings to laugh, gossip and enjoy themselves as only they know how. Happy faces and happy hearts are everywhere. Lovers tell the old, old story; and, if you do not understand the Wiener dialect, you can listen to their eyes. Moonlight, of course, and music. There is a spirit of play in the air and we purchase a tiny straw hat decorated with a red feather, two feet long, which is now worn by our Clinger Spaniel, "Lucky" (but only on state occasions).

Thither we went with Dr. Hertzka and Prof. Franz Drdla. The music! Oh, if you only could have heard the music! There were two guitars, a violin and an accordion. The singers were not arrayed in theatrical costumes, such as their ancestors might have worn at any time during the past two centuries in that same garden. It was far too simple and unaffected for that. The musicians went from table to table playing and singing at demand, and from memory, any of the vast repertoire of old Viennese melodies that the patrons demanded. The music was so melodic, so chaste, so unsophisticated and so sincere that every moment was a joy. Think of the thrill of knowing that Beethoven, Brahms, Schubert and Strauss had come to that same spot for their recreation! Think of the joy of hearing Dr. Hertzka say, "It was right here that Schubert wrote *Hark, Hark, the Lark* on the back of a menu!"

The Voice of Modernism

AH VIENNA of sacred memories, what changes you have seen! In nothing is the change greater than in music. Dr. Hertzka has just sent us a collection of pieces for the piano, in six books or albums, called "Musik der Zeit" (Music of the Time), which is the reason for this editorial. There are ninety-six pieces in all; and in one way this is unquestionably the most important contribution to present day pianoforte literature, because it is a historical record of what the best-known composers of to-day believe is the proper music for the instrument. Because of this we believe that it should be in the library of every serious-minded person interested in the piano. The firm publishes all kinds of music and has a huge catalogue.

Dr. Hertzka is to be praised for his courage, initiative and progressive spirit in publishing this notable collection containing works of Bartók, Kodály, Scriabin, Schönberg, Milhaud, Castelnuovo-Tedesco, Malipiero, Casella, Rachmaninov, Prokofiev and others. Many of these composers we have known personally and some intimately.

Their musicianship deserves the highest respect. The singular thing is that the pieces by which most of them are represented are so alien to the music we have described above and to the music of Haydn, Beethoven, Mozart, Brahms and other wraiths of Vienna, that they seem like people from another world. We have found indisputable charm in a few of the compositions, much curious harmonic and rhythmic patterning in some of the works, but a great deal else that to our taste is downright repulsive.

Individual Appraisal

AT LEAST a large part of it is repulsive. Is something wrong with our musical assimilation? Should we, for instance, like Felix Petyrek's *March of the Tin Soldiers*, the right hand of which is written in the key of C and the left in B? We would prefer the old *Blue Danube* with the right hand in two sharps and the left hand in five flats. The effect is unusual, of course, but is it music? Scriabin's pieces in this collection have an exotic charm. Indeed his *Mazurka* might have come out of the shroud of Chopin himself, but how woefully inferior is it to the works of the great master! Petyrek's *Foxtrot* is surely the most puerile kind of drivel.

Graener's *Dämmerlicht* has atmosphere, as have some of the compositions of Alois Haba. Nicolai Medtner's *Märchen* is a real contribution to modern pianoforte literature. Gal's *Skizze* might have been written by Brahms who, however, would certainly have done it much better. Barwinskyj's *Ukrainian Dance* is hardly more sophisticated than Carl Bohm and seems out of place in this collection. Friedman's *Präludium* is real piano stuff—what we would expect from this superlative master of the keyboard. Rachmaninov's *Moment Musical* is as orthodox as Schumann's *Grillen*. Richard Strauss in his *Intermezzo* used his well-known augmented chords and will be greatly admired by many. The *Sehnen* of Wladigeroff has a distinct appeal. Malipiero's *Preludio a una Fuga* has that fine spirit of mysticism with which we found this rare composer surrounded in his exquisite home overlooking the plains at Asolo. Respighi's *Preludio sopra Melodie Gregoriane* has all of the fine workmanship of this modern Roman master. Kantnigg's *Präludium und Fuge* might have been done by an apprentice in Bach's workshop at Eisenach. Casella's *Canone* and *Valse Diatonique* are delightfully ingenious. Bartók's *Tanz der Butschumer* is an interesting characteristic fragment. As for the rest of the long collection much of it seems thoroughly dispensable and much of it detestable, sounding for all the world like Mandy dusting the keys.

Years ago, the late Dudley Buck returned from Europe shortly before his death. A

Leipzig graduate, and saturated in the classics of the great past of Germany, he had produced many compositions which in his day gave him the position of the foremost American composer. Some of them were exceedingly fine music, but most of them seem very obvious at this time. He had heard the Strauss "Salomé" in Germany, and we asked him what he thought of it. He said, "I liked it very much, but I couldn't understand it! It was like a man speaking in a new and strange tongue." His bewildered eyes and tired voice were unforgettable. He realized that a new art had come to the world. Yet it was an art that he liked. Our position regarding the art of today, as represented in many of these piano pieces, is the opposite. We understand it and see clearly what the composers are seeking, but we do not like it.

A Diet of Hash

AMERICA has long since grown away from its desire for the early Woolworth in art, literature, architecture, decoration and music. We are becoming one of the most sophisticated of nations. Our *Wanderlust* which has taken us to all parts of the world has broadened our perspective. But—we still demand beauty, at least part of the time. We still call for Variety, Form and Mass as contrasted with Hash. We instinctively grope for the fundamental principles of human appeal, which lie at the base of all great works, whether they be from Raphael or Beethoven, da Vinci or Shakespeare, Velásquez or Debussy. Surely ugliness or vacuity are not the only things to be sought in art. In the wild stampede to be different, have not many of the art workers of the era become merely grotesque?

Not to identify the great in contemporary art, when it is really great, is the vice of pedants. The question is to find out what is honestly worth while, what will endure. We have witnessed many cycles in history when artistic fashions have been wildly adopted by enthusiasts—fashions that have been difficult to live down in succeeding decades. The *Art Nouveau* which submerged the European continent thirty years ago now seems like a tangle of mawkish sentimentality. The still earlier atrocities of the later Victorian Period in England are regarded as a blot by many British artists of to-day. Yet many of the serious art critics of their day applauded them unreservedly.

If art is representative of the civilization in which it flourishes perhaps this futuristic music may be looked upon as a reflection of these parlous times. They may be the voice of the age of machinery, the poison gas of war, the fires of revolution. Perhaps this is what humanity deserves for its behavior during the past twenty-five years. That being the case, will

our successors not want to forget the expression 'as it now wants to erase the entity?

The Spirit of the Pioneer

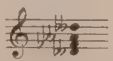
PROGRESS is the art of relinquishing the old and adopting the new, when such a change is beneficial to the advancement of man. In his attitude Dr. Hertzka conceals under his grey hair and patriarchal aspect the audacity of a boy. He has dared to venture where few would enter. His youthful spirit is amazing and worthy of highest commendation. It is the spirit of enterprise and from the mass of material, so much of which seems to us unsuited for normal human assimilation, there may come some great genius who will illumine the world of tomorrow. That is the reason why we have given so much space to this editorial article.

The unusual symposium that THE ETUDE has just conducted with a view to finding what music would be the choice of individuals in a representative group of Americans, if that particular piece were to be the last they could hear, brought a notable response. The group includes artists, musicians, statesmen, lawyers, clergymen, philosophers, journalists, actors and business men. In no instance did any of those who participated mention one of the so-called ultra-modern compositions. Surely these notables, who are in most cases regular attendants at the best symphony concerts, have no desire to leave this world with recollections of music that can best be described as pathogenetic.

Some of the ultra-modern works have a peculiar interest, due to ingenious scoring. Take away the color of the orchestral instruments and reduce them to the monotone of the piano and the paucity of genuine musical thought becomes more glaring. My! how Bach would have laughed! Like the paintings of the cubists, color is their "saving grace." We have not yet been able to see that the cubist's "works of art" are any improvement upon the old-fashioned crazy quilt. Indeed, some of grand-ma's productions were masterpieces, compared with the blotches we have seen at art exhibitions.

Yet, still watch the ladies of the diamond horseshoe sitting in rapture listening to the performance of a modernistic musical contraption under the baton of a hallowed conductor who is usually laughing in his sleeve. Surely the spectres of Artemus Ward, Bill Nye and Mark Twain have choice seats at such a concert, as it is the most laughable farce of the times.

Leschetizky hit it marvelously when he used to show to his friends how the modernists would write the common chord of C. They would make it thus, he said:



What the world needs now most of all is a wholesome musical fare—music expressing ideas that appeal to the normal æsthetic sense of the multitude as does the great music of Palestrina, Bach, Mozart, Beethoven, Chopin, Liszt and lesser masters who have sincerely striven to supply this need. Musical platitudes which have all the originality of dominoes will always continue to please certain minds. They are as necessary as shoe leather to certain people. On the other hand music need not be complicated nor abstruse to command the sincere regard of intelligent persons. There is music which springs from real inspiration and is written with the technic acquired through experience. Such a composition comes into being just as a flower bursts into blossom. Schubert's *Serenade* is a natural growth; Mendelssohn's *Midsummer Night's Dream* is likewise, as is the *Vorspiel* to "Die Meistersinger." When one hears them it seems as though they

always existed as a part of nature's scheme. Indeed, they always will exist. Anything new or old which can stand this test will escape oblivion.

The Bogy of the Old

BECAUSE Wagner, Beethoven and others were not recognized as great by many of their contemporaries, some of the critics of to-day are afraid that, if they do not applaud every work they do not understand or like, they will later be condemned as "mossbacks." Perhaps one of the serious conditions in present-day music is that the best brains of to-day are not producing music for which there is a normal human demand. For this reason the public patronizes the works of many very trite intellects devoid of original, independent thinking, inspiration or a recognition of the world's advance. If we could see that "Musik der Zeit" is a logical evolution of the great music of yesterday, if we could feel that some of the men who take such pleasure in writing music of this class are the reincarnation of Chopin, Schubert, Mozart, Schumann, Wagner, Brahms or any of the great masters (but speaking in the idiom of 1931), we would fall at their feet and adore them. Many of the compositions of Rachmaninov, Respighi, Scriabin, Medtner, and some of the others represented in this notable collection have charmed us enormously in the past; but for the most part we have not been able after many years of acquaintance with this music of the future to see that it deserves to rank with the great music of yesterday.

A market of music of this type has developed in Europe, and much beautiful music of yesterday has thereby fallen into the discard. Apparently the theory has been that the exquisite flowers of Schumann, Chopin, Brahms and Debussy, to say nothing of Moszkowski, Schütt, Poldini and many others, have faded in the heat of modern life. In their place we have been given parasites that, like some grotesque orchids, bring huge prices for their rarity rather than for their beauty.

Shocks to Order

MANY OF the so-called intelligentsia like to be shocked or, rather, to let others see how terribly they are shocked, by the approved extravagances which are made to shock. Who is to blame those who manufacture the shocks, so long as there is a known market for shocks? The exhibitionists who, when they are little boys, twist the cat's tail and, when they grow up, become bridge jumpers, know that the public likes to be shocked, and they are quite willing to risk death itself to win the applause and admiration of the crowd, if only for a few moments. Shaw, Ibsen and d'Annunzio, to say nothing of Bernarr MacFadden and Elinor Glynn, know the possibilities of shocks to gain attention. We even conceive that shocks are desirable to awaken an apathetic public; but that public cannot live on shocks alone.

Vladimir Lenin, the outstanding influence in the Russian state of to-day, is quoted as having said before his death that the fault of *bourgeois* art is that it always beautifies. Beauty, as an abstract ideal, he detested. Such philosophy, which is rampant in many parts of Europe accounts for the preponderance of ugliness in much of our contemporary art and music. Let us get the opinion of another Russian, the greatest Slav in the field of music of to-day.

Some years ago Mr. Rachmaninov said to us: "To my mind Europe is suffering from a kind of contagious mania for cacophony as represented in the works of the ultra-modern composers. Look at the programs that one sees and then listen to what is given in the name of Modern Music. Americans are too matter-of-fact,

(Continued on page 148)

MASTER DISCS

By PETER HUGH REED

SCHUMANN, meditative poet and idealist of the Romantics, is gradually coming into his own by way of records. Two symphonies, the first, that in B-flat, often called "A Spring Symphony," and the Second in C major and bearing no program title, have been issued each by a different company in especially praiseworthy recordings. The First, played by Frederick Stock and his Chicago Orchestra, brings us a sympathetic reading of a truly joyful work. It is issued by Victor. The Second, played by Hans Pfitzner and the Berlin State Opera Orchestra, brings us an elucidating interpretation of a more abstruse work. It is issued by Brunswick.

Although the First, with its accommodatingly imaginative program, offers a more immediate emotional appeal, we believe the Second, upon repetitive audition, with its greater depth of thought and its greater wealth of intellectual and poetic intensity, proves the more interesting work.

Like regret, gratitude may be said to be born before an expression or an act rather than after it. Following the completion of his "First Symphony," Schumann wrote in his diary, "I feel grateful to kind fate for permitting me to succeed with so large a work so easily and within so short a space." The actual sketching of the work had taken him only four days. This was in January, 1841. This very gratitude of mind, we believe, is found in Schumann's music, with its rhythmic spontaneity, its freshness of bloom, and its emotional purity. Seemingly Schumann could not exclude his feelings from his music, as the "Second Symphony" conclusively proves. The latter, written during a period of darkest depression in 1845 after the first severe attacks of his nervous ailment had manifested themselves, presents his spiritual and mental struggle with life at that time—a struggle, however, which in the music ended in victory.

Frederick Stock, admirable director of the Chicago Orchestra who carries forward a traditional appreciation of Schumann's music, is said to be one of his most sympathetic interpreters in this country. Certainly his reading of the First, in Victor album M86, testifies to a high regard for this work. If only the recording directors had been as alert to their opportunity as Mr. Stock was to his, we should have nothing over which to quibble. Unfortunately, however, the woodwinds and the horns do not manifest themselves as clearly as we should like them to. Pfitzner in the "Second Symphony" fares better, for here a splendid orchestral balance is maintained in all except the second section of the Symphony.

The Orchestral Medium

THE LURE of the orchestra still seems to answer the musical requirements of the majority of music-lovers. Orchestral discs, since the advent of the new recording process, have gradually become more and more satisfying in their reproductive qualities; hence the demand for them, which constantly grows. But since the orchestra gives the creative genius of the tone-poet a far-reaching medium in which to work, it remains small wonder that an appreciation of its unlimited potentialities is awakening a wider and wider

appreciation, and it is understandable how fine recordings would foster this.

As Mr. Gilman has told us in his essay on "The Orchestra As Poet," this medium has become "in brief, a tongue of all life," for through it a tone-poet finds "ready to his hand an art which conveys with extraordinary vividness moods of longing and despair, ecstasy and jubilation," and, in the case of the modern orchestra, one which makes these moods more "specific and articulate." For, "if the composer be a genius, we are swayed and enthralled," since through this medium "he is both musician and dramatist, symphonist and poet, and painter as well."

Ravel Representations

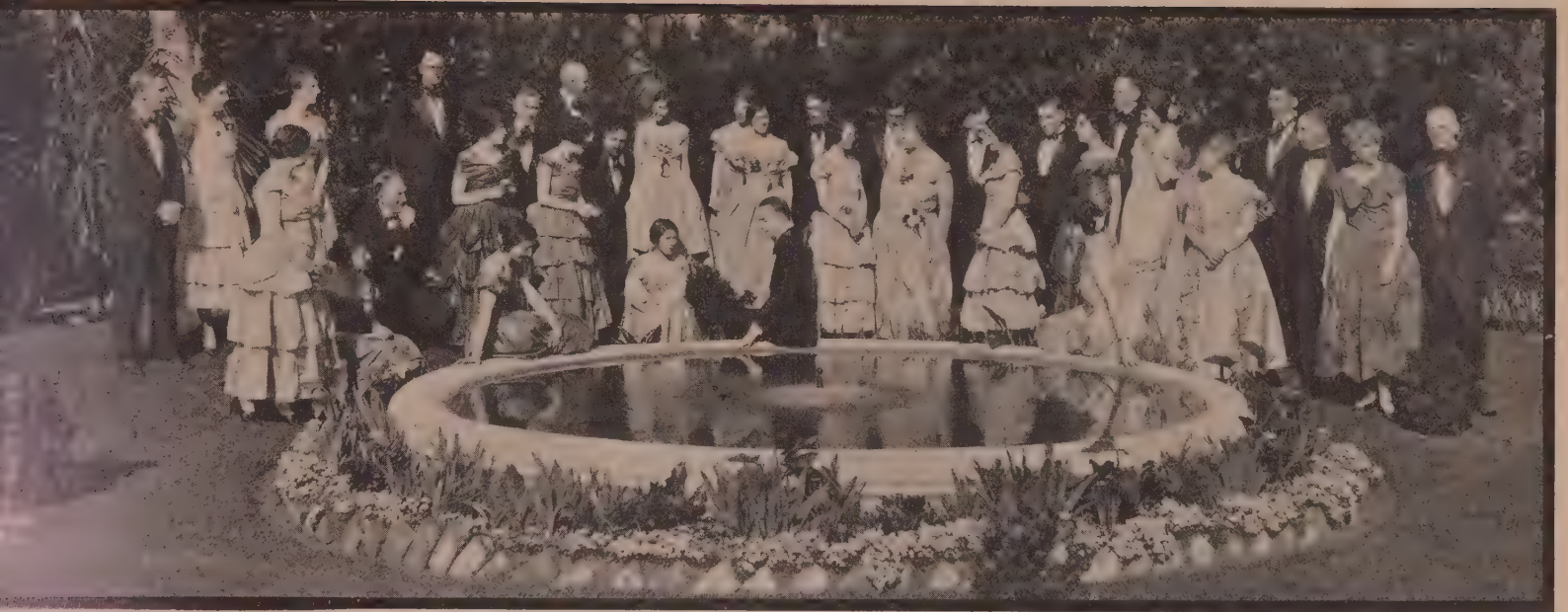
IT IS NOT possible, in our limited space, to do justice to all of the recent noteworthy acquisitions to the various catalogues, but since many works of importance have been issued we shall endeavor briefly to survey the more interesting. Ravel, fastidious tone-poet of the modern French School, who recently found universal acclamation in both the concert halls and in recordings with his ingenious "Bolero," which we designate as the "Stein Song of the Intelligentsia," is suddenly represented on records in a most imposing manner. Beginning with Brunswick disc 90099, we encounter a fine performance of an early piano piece, his *Menuet Antique*, in a later day orchestration. Here is a sharply chiselled delineation of a 17th Century dance made newly fascinating by its ironic and unsentimental harmonization.

On Columbia discs 67827 and 28D, we have the "Second Suite" from Ravel's most vital musical composition, the Ballet, "Daphnis and Chloe." We find it extremely well played by Gaubert and the Walter Straram Orchestra of Paris. This recording duplicates an earlier one of this music made by the Boston Symphony, over which it offers no interpretative improvement although it presents we believe a better instrumental balance in the recording.

Two chamber works of Ravel's, expressive of his art of delicate finesse and his almost rarefied emotional tenderness, written around his thirtieth year and hence full of an adolescent charm and an early freshness, are offered by Victor in admirable and satisfying interpretations. These are his "String Quartet in F," played by the Kretzky Quartet of Paris, and his "Introduction and Allegro for Harp with Strings and Woodwind Accompaniment," sometimes called his "Septet," played by the Virtuoso String Quartet of London with added soloists.

Schönberg, modern musical iconoclast, finds himself represented for the first time on records in an adequate manner, on Brunswick disc 90105. Here, we have arresting projections of his transcriptions of Bach's two Chorales, "Schmücke dich O liebe Seele" and "Komm, Gott, Schöpfer Heiliger Geist." These Chorales, originally arranged by the composer for the New York Philharmonic Orchestra when under the direction of Stransky, are played by the Berlin Philharmonic Orchestra under the sympathetic direction of Jascha Horenstein.

(Continued on page 149)



THE CHARLESTON SOCIETY FOR THE PRESERVATION OF NEGRO SPIRITUALS
A South Carolina Organization of Ladies and Gentlemen Accomplishing an Important Purpose

Putting the Spirit into Spirituals

By MAUDE BARRAGAN

WITHIN the last few years there has been formed in Charleston a "Society for the Preservation of Negro Spirituals," and upon its roster are names of those whose ancestors built the State. No trained singers are accepted in this society and the most stringent qualification required is that of having been bred on a plantation. These singers give recitals in South Carolina and Georgia, singing in a semi-circle, with clapping accompaniment and a stamping of feet. They endeavor in every way to preserve the spirit of the earlier singing of spirituals. Their researches into the past have brought to light many interesting and forgotten songs. The majority of the songs used, they have learned from plantation negroes, and their singing is authentic to the last degree.

FROM NOTEBOOKS and diaries of the "Old South," through which it recently has been my privilege to look, have been gathered detailed accounts of family scenes in which slaves "before the war" were regarded as so many children, irritating sometimes, individually wilful and lazy, always to be cared for with tender consideration.

There is mention made of Mammy Jo's enormous spiced applebread with wine sauce, the treatment prescribed for Unkie's "misery," Black Jennie's rapture at receiving Ela's strawberry-colored silk dress on which a cup of peach punch had been spilled. Intimate mention of Lula's chocolate-colored baby as it tumbled at Old Miss' feet while she was making enemies in her diary; her comparison of it to a friendly puppy. Praises of splendid cooks, devoted body servants, faithful house-boys who all had firm niches in daily life in that pageant-like existence of a golden age.

The slaves occupied quarters to the rear of the "Big House," and field hands openly reviled house-servants who, in turn, were somewhat upstage towards their humbler fellows. It was probably this feeling of rivalry that stimulated the field hands while picking cotton to devise rhythmic vocalizations imitating the rising and bending of a sun-baked body.

Songs in the Night

AT NIGHT the slaves would gather in front of their huts and voices were raised in wailing minor strains peculiar to Negroid singing. The "buckra" ensconced in big chairs on the long porches would listen to the impromptu concert with understanding and pleasure. Like a swelling tide the voices went out upon soft spring air, while the odors of opopanax (tiny golden balls of perfumed fluff) and drifting flower petals perfumed the night. The ladies' maid, "Mol," cocoa-colored, with a white shift her sole covering, would hum, "Couldn't hear nobody pray," as she brought in Old Miss' matutinal cup of coffee.

Mammy Jo, kneading biscuit in the kitchen, would sing in a bass-like alto, "Dar's a man comin' aroun' takin' names," and the little buckra girl, shuddering in the doorway, would count as Mammy ticked off the dead ones, "He tuk my father and my mother, he tuk my sister and my brudder—he's come to take grandmudder," then the child would run to hide her face in the lap of paralyzed little Grandma, while Tante Aimee looked terror-stricken. For wasn't Mammy Jo clairvoyant, and didn't she always foretell death in this manner? Old Man Death was coming around, taking names!

Occupational Songs

THE BUTLER, the dish-boy, the cook washing dishes in a long, dark, raftered kitchen with its great brick fireplace and swinging cranes, worked themselves into a state of frenzy about "dat sister dress so fine who ain't got Jesus on her mind."

Monotonous, sunlit tasks evolved some of the songs we sing to-day—"we," those of us who use these songs as part of our public musical life; who remember chanting mummies and singing cooks; who learned them not by book nor by musically perfect arrangements, but by tradition and by ear. In the tinkle of the piano accompaniment we use, there is not much harmony, for we aim to give only a harp-like background to incomparable melodies with grantedly foolish jumbles of words, as the negro ever garbles fine sentiment. An ex-

ample of this word-jumble is found in a song our old coachman used to sing:

"As I went walkin' out one day,
Oh yes, Lord!
I spied some grapes a hangin' high,
Oh yes, Lord!
I plucked dem grapes, I sucked dat juice;
Dem grapes was sweet like honey-loose,
Oh yes, Lord.

"See me a believer, see-me-a,
Low down on de altar, see-me-a.
See me a believer, see-me-a,
Low down on de altar, see-me-a.

"Jew kill my saviour one day
'fore I know—
Oh yes, Lord.
He bury um in sepulkree 'fore I know.
Oh yes, Lord.

"See me a believer, see-me-a,
Low down on de altar, see-me-a,
See me a believer, see-me-a,
Low down on de altar, see-me-a."

Negroes pray about everything, much as children do, and it is not irreverence that makes the grocery boy hum, "It's me, oh, Lord!" during an exciting crap game!

To sing spirituals one must understand that they are not to be exhibitions of vocal technic, as explained by the Work Brothers in their booklet of tunes (given hopefully and reverently to the world, lacking, perhaps, in harmonic beauty, but sincerely and ingeniously childlike)—but to be sung with a wailing slide of tone just as negroes sing them. Vocal color may not be requisite but spiritual insight is.

If one intends to sing, "Going to walk all over God's heaven," one should visualize a barefoot, wistful negro thinking of the glorious day when he, too, would wear shoes like White Miss, and walk and talk with Lord Jesus and Marse God just as the buckra would.

The Negro's Paradise

THE NEGRO'S exaggerated idea of heavenly bliss is a place of golden beds, silver boats, jasper temples, diamond windows.

Spirituals are the spirit-gropings of childlike intellects. It isn't the educated, musical negro to-day who makes spirituals; it is the back-country ones, sweating on a hot summer's day in a fly-bitten, white-washed country church, swaying to the chanting of the liner-out who gives a thread of melody which many voices take up and play upon iridescently until it is woven into a pattern. It is beginning to be a spiritual. This idea and the melody are then carried, with varying melodic sequences, to some other locality by an itinerant farm-hand. Perhaps thirty miles away it is stabilized by repetition and made coherent throughout its melody: thus another spiritual has become established.

About four on a hot Sunday afternoon when "white folks" drive out to the Thankful Baptist Church, perhaps, the singing is in full blast. People are swaying together, clapping hands, stamping feet. Brudder Johnson will respectfully inquire if the "white frens" care to "jine in de singing." "White frens" do "jine" in, hopefully trying to catch the spirit of the song. Then Brudder Johnson suggests "perhaps our white frens is willing to give us a song all by demselves? The visitors (probably a church quartet in search of authentic "color" for a program of spirituals in the open air that evening at night service) arise hesitantly to sing, conscious that here they are facing an audience capable of criticizing; that their way of doing the song will appear stiffly patterned, unreal, to the true singers who are listening so intently.

A Thrill

TWILIGHT comes down, dim, shadowy; white folks go out with the thrill of wailing voices still in their ears, in their souls the mute wonder, "Can we get that across tonight? Can we make the congregation feel that—this thing we got to-day?"

This question is foremost in the mind of the concert singer who, relinquishing pleasing backgrounds of evening dress, palms, skilled accompanist, and so forth, seats herself quietly before an old-fashioned square piano, dressed in the fashion of

(Continued on page 148)

The Accompanist

By KATHERINE BEMIS WILSON

ACCOMPANYING is truly an art—not an insignificant part of any ordinary piano player's role—and calls for a type of performance which includes rare understanding, talent, technical dexterity, ability to transpose and to read at sight, a facility of interpretation and absolute accuracy.

A successful accompanist does not repeatedly voice his own opinions as to the rendition of a number practiced by the singer, the violinist or others by whom he may be engaged. License in this respect may be taken by an established accompanist, one who possesses an excellent reputation, but even then such a course is not advisable.

A good accompanist does not argue with the soloist concerning the tempo, the interpretation or the general style of any composition. He does as he is told.

Consider the definition of the word *accompany* as given by Webster: "To associate with, to cause to be a companion, to add or join to." How many accompanists are content to allow their work to be an associate, a companion to the solo portion of a performance? How many accompanists realize that a perfect pianistic companion is constantly watchful to be in simultaneous step, note by note, with the soloist, that he must add to a number in such a manner as to give no hint of anticipation? All too few!

There is a certain amount of talent necessary for the making of a brilliant accompanist. Oftentimes it lies dormant until awakened by practice with some excellent soloist or with a choral or orchestra director who patiently teaches as he works.

The accompanist who aspires to any particular success should develop the ability to "feel the music." Often advanced pianists lack this sense of feeling. As one well-known singer aptly expressed it, "There are too many wooden accompanists."

Technical Dexterity

MANY PIANISTS imagine that because they take a secondary part in the performance of a musical number they can slip over wrong notes, cloudy chords and bad pedaling, pay small attention to the ensemble and still be in lively demand as accompanists. They have little right to the name, as nerve-racked soloists and directors can testify.

Oftentimes at the last minute before a public performance an artist has one of these so-called accompanists thrust upon him. The soloist is in constant apprehension, and, since anxiety is contagious, the musical atmosphere becomes unsettled. One wrong note, especially in an ultra modern composition, and the performance is disrupted.

On the other hand, if an accompanist

is painstaking and aspires to perfect technical dexterity, the soloist or director is encouraged and stimulated by his efforts. The result is pleasing not only to the performers but to the audience as well.

It is necessary for an accompanist to be able to transpose readily and to modulate from one key to another without too much hesitation. Often it is expedient to use a number in a different key from the one that is presented. By transposing one or two compositions daily during his practice hours the pianist will soon become proficient along this line.

The accompanist should also be able to read quickly at sight, using all available time for this practice. Let him try to read accurately the first time through a number. He will make rapid strides if he persists in this work.

Interpretation

ONE WHO aspires to be an excellent accompanist should be thoroughly acquainted with the most frequently used musical interpretation marks. This knowledge, augmented by the soloist's mood or special interpretation, makes possible a finished artistic product. Necessarily there must be much alertness on the part of the efficient accompanist, as no worthwhile musician has stereotyped rules that he is not apt to break during the performance of a number. If this were not so, his

musicianship would be monotonous and unappealing. So it behooves the accompanist who would excel to keep strict watch upon the soloist or director as he proceeds with a composition, being careful not to anticipate any portion of the selection by the merest fraction of a second.

The accompanist's own interpretation, unless otherwise regulated by the soloist, may reign supreme in the solo portions of a number. However, even then he should always keep in mind the character of the composition as a whole and be very careful not to create the wrong atmosphere. He can be successful only when he pastes the label of accuracy upon all his work. Without this quality, all is lost in any of the arts. The finished product may give the impression of unstudied accuracy, but successful artists know only too well that this result has been acquired only by work—hours of work backed by high endeavor and purpose.

The work of an accompanist should be considered quite as important as that of the one or more musicians for whom he is playing. He must be a specialist, not a haphazard player of the piano. But the rewards are most gratifying. So, if he desires to become an accompanist, let him try a bit of Shakespeare's wisdom.

".....No boasting like a fool;
This deed I'll do before the purpose cool."

A Critical Digest of Music and Masters of Music

By ANTON RUBINSTEIN

Translated from the German by

DR. CLARENCE OHLENDORF

PART IV

The Years of Plenty

BEETHOVEN'S third period of music was the greatest period of his life; for what would music be without this third period? The last piano sonatas, the last string quartets, the "Ninth Symphony," were possible through his absolute concentration; and this concentration was largely due to his deafness. This apparent change to another world—the world of soul tones, enabled this fettered Prometheus to strike a tragic note never before heard or approached in another's work—and all of this uttered through his deafness. Indeed he wrote beautiful, unattainable things before his deafness. For instance, what is the hell scene from Gluck's "Orpheus" in comparison with his "G major Piano Concerto?" What tragedy (*Hamlet* and *King Lear* excepted) compares with the second movement of his "Trio in D Major?" What an entirely complete drama is in his "Coriolanus" overture. But the highest, the most wonderful, the most incomprehensible of his conceptions came during his deafness.

As the onlooker can become blinded to everything around him and see with his soul only, so can the listener become deaf to all about him and hear his soul thoughts. O deafness of Beethoven, what sad misfortune for himself but what unspeakable good fortune for the art and mankind!

Earth-Bound Songs

APPARENT paradoxes there are in music, but, I trust, a grain of truth in them. But do not be misled and think that with Beethoven we have the alpha

and omega in music. Not entirely. He has taken us to the stars in his flight, but down below a voice sings, "Come down on mother earth. It is so beautiful here." This song Schubert sings to us. He was

a preëminent vocal composer, though not in the pretended sense of the opera (wherein he worked but little) but in the sense of the song, the one and only rightly entitled vocal music next to church music.

And outside of that he wrote so wonderfully in the instrumental forms.

I see in Beethoven the culmination of the second epoch in the musical art, and in Schubert the father of the third epoch. Yes, a remarkable person in music is this Schubert. He stands alone as a pioneer (the other great musicians had schooling—he had little) in both vocal and instrumental music.

Schubert created a new lyric spirit, the lyrical romantic, in music. Before him the song was either a naïve couplet or a ballad-like composition, stiff, dry, with recitative, with superficial cantilena, scholastic form and little of accompaniment. He conceived the song which comes from the heart and goes to the heart—the musical tale upon a poetic level. The melody which is made clear by the words he works into artful completion never again reached in later days, although sometimes made very beautiful by others. What can measure with the "Winter Trip," the "Swan Song," the "Miller Song," and so many others? In addition he wrote in the smaller piano forms, and there he is to me the most inexplicable and puzzling.

On Separate Peaks

LIVING at the same time and place with Beethoven, Schubert was not influenced by him in his musical works, either in his symphonies, his chamber music or in his piano music. One compares only Beethoven's Bagatelles with Schubert's *Moments Musicaux* or with his *Impromptus*.

As singular as he is in his songs, so
(Continued on page 143)



A MUSIC STORE IN MOVIELAND

An entire orchestra could perform on this "Baby" Grand just nearing completion at Los Angeles, California, where it will soon be opened as a distinctive Music Shop.

How Dvořák Taught Composition

By HARRY PATTERSON HOPKINS

URING my student days I had a very strong desire to learn the higher branches of musical composition, such as larger choral forms and orchestration. Studies were being carried on at one of the American conservatories in a satisfactory manner, but after hearing "From the New World," Dvořák's "Symphony in E minor" one night, and becoming spellbound with its beauties, its exquisite color and wonderful fresh themes—I decided to look out its composer as a Master no matter how far I had to travel to the ends of the earth to find him.

I did not have to go to the end of the earth; but six months afterwards found him in the heart of Bohemia, amongst new and strange conditions, and a fearfully unfamiliar language but satisfied in the end of having found for a teacher a genius. Upon my resolution to seek him, I had submitted a sketch from America; and he was so well pleased with it that he wrote that he could accept me as a pupil.

Dvořák could speak English very well, having spent some years in this country, and thus we had an additional aid for friendship. In fact it was a little hobby of his to converse with me in English before his fellow-countrymen; he would make me accompany him on excursions of jaunts—to cafés, to the parks and various gatherings in the different parts of quaint old Prague, talking incessantly all the while. On one occasion a amateur orchestra was playing one of the Slavonic Dances. He stood there as long as possible and then bolted from the platform and swung out his cane vigorously, giving them an idea of the correct spirit in which to play it.

Lesson Procedure

ARRANGEMENTS were made for daily lessons to be taken at his house in which I was to get benefit from himself. These lessons were far from formal. After he had seated himself at the table and had glanced at my work, he would light a long thin black cigar, pause for a few moments, and then burst out in abuse, sarcasm, warm praise of whatever composition merited. Passages of different instruments were scrutinized, counterpoint weighed and appraised, effect intended discussed, and, above all, the ideas of chief importance played upon the piano and estimated.

After about an hour of teaching Dvořák's lesson was to scurry off to some market to talk with me in English, and then to jabber with the natives in their native tongue. He was a real child of the earth, and loved mingling with the peas-

ants. His instructions were of very great benefit. During the lessons, I would frequently ask him to draw him out to talk about the "Symphony from the New World." No amount of questioning nor veiled coaxing could elicit a single fact. He was obdurate on this subject. But one day, the good Mrs. Dvořák called me aside and said, "Never mind now. Just wait till you feel like telling you, and you will tell me all." So I had to bide my time. To me the details of this big work, from the composer himself, was one of the reasons of my being with him. I knew the musical world would welcome any news pertaining to it.

On his appearance Dvořák looked quite the part of a great man, erect, well-built, distinguished-looking and of superior bearing; and when we walked the streets he was bound to attract attention. It was during one of

these walks, well on toward summer, when he made plans for my accompanying him to Vysoka, a small mountain village miles away from Prague.

It was his custom to spend every summer in this mountain retreat, but as there was no piano available except at his home, it was proposed, partly for my convenience and partly for general comfort, that I live with his family. The work that I had been doing was pleasing him—I could tell by his friendly attitude toward me.

When we all reached the tiny cottage for the summer, he was in high spirits. Every day we would

go to the vast forests which surrounded the place. He always carried his manuscript in a shawl-strap, much to the amusement of his wife and children, who would troop along with us. He constantly feared a fire or theft, and would listen to no one where its safety was concerned.

As I said before, the master's recreation was in chatting with laborers and farm help, and with all poor oppressed people. It was his delight to encounter a peasant or hunter and have a friendly exchange of gossip.

It was during these jaunts in the dense pine woods that I picked up many a valued idea. Dvořák said, for instance, that to be a good composer one should not aspire to be a great pianist nor a great singer. Even to be a great conductor was not to be thought of. He admitted this, when he told of Anton Seidl's bringing out of his "New World" work in New York City. Dvořák never analyzed the form of things, nor counterpoint. He let his own thoughts soar with but a sub-conscious guidance in respect to construction and proportions. In this way he was a free musical thinker.

Under these pleasant surroundings, one day, he was induced to talk about the symphony.

"It was begun in F-major," he said in a musing vein. "It was happy and cheerful. Half of the first movement was thus written." Noticing my surprise, he added, "The second theme was originally like this:

Ex. 1



but it was too simple, so I changed it to this:

Ex. 2



I always carry a note-book with me, and I jotted down the themes as I heard them in America. Later on, I decided it would be better to put it in a minor key."

The symphony now stands in the key of E minor.

He added that the "symphonic treatment" of these themes helped to make the work what it is and that, while many composers give us lovely and beautiful melodies, few can bring their work up to a symphonic level.

When I praised his orchestral coloring, he became irritable. Little value was to be placed upon instrumentation, so he claimed; other changes made for the season. Since he did not like confusion he had had all this attended to beforehand. It was a keen joy for him to watch the hugh express roll into the Vysoka station and pick us all up. When we reached the city he regained his original demeanor, and I could see that his period of relaxation was at an end.

Dvořák's city apartment was a rendezvous of many prominent Bohemians who were always flocking about him, and his attitude was not always gracious. On one occasion an opera star called in reference to some trouble at the National Bohemian Theater, which was giving his "Jacobin." As I was nearly always in his house when callers came, he beckoned me to follow him out the back way, exclaiming that there was always some rumpus going on at the theater and that he did not wish any part in the controversy.

About this time my studies were drawing to a close and I was indeed loath to leave the delightful atmosphere of his home. Before going I decided to write a short choral work.

In this branch, which is quite as significant as instrumental music, Dvořák's skill was likewise notable.

I had been preparing my piece for a week before submitting it, but at a mere glance he said the tenor parts were all written too low.

"You Americans are forever afraid to give tenors what they can do. Look at my 'Stabat Mater.' See how the voice parts are treated!"

In this well-known work, the effective handling of the male voices is very apparent. In choral music, when certain voices are made to blend together, such as alto and bass, the effect is splendid. Sopranos or tenors also may be divided among themselves. This form of *divisi* writing gives greater fullness and produces a better resonance than straight four-part writing.

All these special effects, employed by himself, were imparted to his followers. When I was invited to hear the class work of his pupils at the conservatory (for he was Professor of Composition there) his ideas were all faithfully reflected. His spirit was evident in all the Bohemian music. The cloak of the passionate Slav had verily fallen upon the shoulders of the great Anton Dvořák!

song, piano solo or an orchestral number.

Dvořák's method was in accordance with the last two ways of doing, but his original inspirations were taken from a sketch book which he always carried. These themes were put down whenever he felt like it, no matter where he was. So in this instance, I could be an observer only of his scorings. He was very exact in bringing out the individual nature of an instrument: his work for a horn, for instance, was always horn-like. For me to write inadvertently a trumpet passage that should be assigned to the horn was to evoke great wrath. He even refused to supplement a solo passage with some of the softer strings, preferring the instrument to retain its own character and to be heard alone, clear and bold! This way of treating an orchestra strikes us as rare and gives Dvořák the credit of being an authority, undisputed and remarkable even today, amid our most bizarre writings.

Life in Prague

WHEN WE returned to Prague in the fall, the composer's apartment had been renovated, piano retuned, and other changes made for the season. Since he did not like confusion he had had all this attended to beforehand. It was a keen joy for him to watch the hugh express roll into the Vysoka station and pick us all up. When we reached the city he regained his original demeanor, and I could see that his period of relaxation was at an end.

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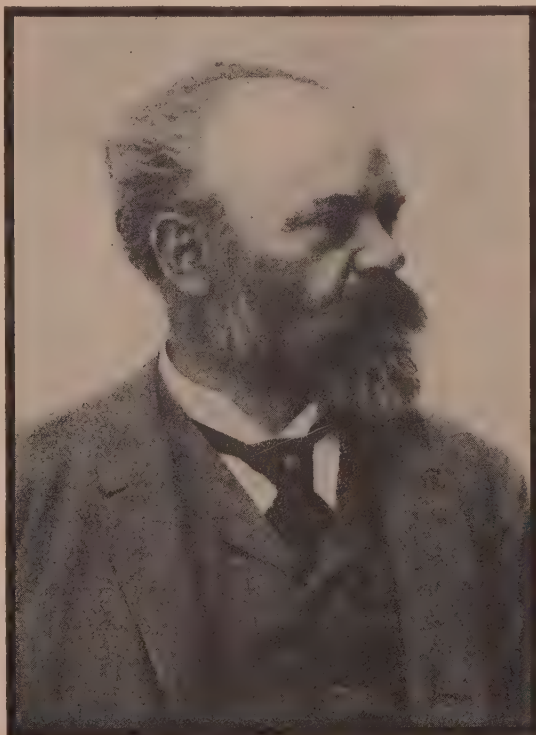
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ANTON DVOŘÁK

SELF-TEST QUESTIONS ON
MR. HOPKINS' ARTICLE

1. What attitude had Dvořák toward his pupils? Toward the peasantry?
2. In what key was the Symphony "From the New World" originally written?

3. What place in composing did Dvořák give to orchestration?
4. How was Dvořák peculiar in his method of composing?
5. What criticism did Dvořák offer concerning tenor parts in choral work?

"Tie" and "Slur" Confusion Cleared

By JOSEPH RUSSELL

No two musical characters seem to create more confusion than the tie and slur.

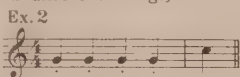
Now why should this be so, when a little careful observation will clear up the whole matter?

If two notes of the same pitch are connected by a curved line, then that curved line becomes a tie.



The two notes are played as one. This rule holds good even though the two pitches may be represented differently, as in a sudden change of key where F-sharp might be connected with G-flat. These would represent just the same pitch, and the curved line would be interpreted as a tie.

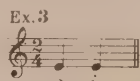
The only exception to this rule is when staccato marks appear above the notes. Two or more notes of the same pitch, with staccato marks over them and a curved line over the staccato marks, create what is known as semi-staccato. (Sometimes, rather loosely, designated as *portamento*, which is a different thing.)



Here the notes are only slightly shortened and are played with a light, easy lift of

the hand so as not to make the finish of the tone abrupt.

When the curved line is over two notes and only the last has the staccato mark over it,



then the first is held its full time after which the second is sounded and given a semi-staccato effect as described above. Of course in a series of notes,



even though the first and last of them happen to have the same pitch, the curved line becomes only a slur and all notes are sounded.

Now, after what has been said above, it becomes quite clear that a curved line over notes of different pitch becomes a slur. No matter how the notes may be represented:



the fact that they indicate different pitches, so that they must be played on different keys of the piano, or on different places on the strings of another instrument, renders the curved line a slur.

The Young Pupil Meditates

By WINNIFRED L. CLARK

1. YEARS of study are required before one becomes a good musician; therefore it is necessary to work persistently.
2. Music is not drudgery but pleasure.
3. A proper knowledge of music leads to a liberal education.
4. Music is for the benefit of all. I,

as a sincere musician, must assist the community in which I live.

5. An appreciation of music leads to an appreciation of all the peoples of the world.

6. Beauty can be better appreciated through a knowledge of music.



THE MUSICAL AMATEUR
A Favorite French Aquarelle by A. Ferrant

Musical Jargon of the
Radio ClarifiedA Popular Interpretation of Technical Terms Heard
Daily Over the Radio

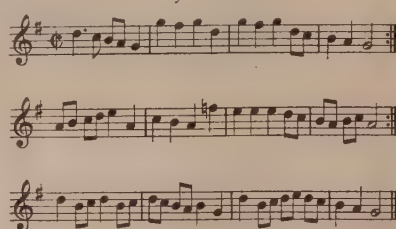
By EDWARD ELLSWORTH HIPSHER

PART VIII

Contrapuntal Forms: Types of composition in which counterpoint is a prominent feature. That is, one division of a group (vocal, instrumental or both combined or in alternation) will give out a musical theme, which will be later taken up by another division which will repeat this theme while the first one is performing an accompanying melody; and this will be continued till each group of the organization is employed in the exposition of its individual part which must be a melody complete in itself. Yet all these must be so related that when combined they will create a harmonious whole. As these themes play a sort of "Hide and Seek" game of chasing each other, the following of the clever manner in which the composer is able to accomplish this feat is one of the pleasures of listening to this form of composition. Bach, Handel, Haydn and Mozart were the composers leaving the most monumental works in this style.

Country Dance: A popular dance of England, from early times to a comparatively recent date when the quadrille, waltz and polka displaced it. The name, rather than being a corruption of the *Contredanse* of the French, really indicates the source of its origin. The lively music is usually either $\frac{3}{4}$, $\frac{3}{8}$ or $\frac{6}{8}$ time, with four or eight measures in each strain. Many references to country dances are found in sixteenth century literature.

Mayden Lane



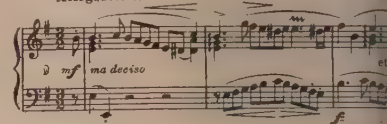
Mayden Lane, here given, is quoted from a collection of these dances, *The English Dancing Master*, published by John Playford 1651.

Couplet (French, coo-play): A French song, usually of a light and bright nature, with all stanzas sung to the same music. Similar in construction to the English ballad, it is most often in a lighter spirit.

In light operas, vaudevilles and burlesques, the songs of the comic actor, in which allusion of a humorous and sometimes satirical nature is made to current political and social topics, are also called couplets.

Courante (French, koo-ränt): A French dance, the name of which is derived from *courir*, to run. Originally in double rhythm it kept this measure so long as used only for dancing. Through a gradual transformation it came into triple rhythm. Its period of greatest popularity was in the seventeenth century and especially during the reign of Louis XIV.

The following quotation is from the *English Suite*, No. 5, of Bach:

Allegretto M.M. $\text{♩} = 78$ 

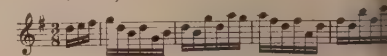
A peculiarity of the courante is that the last measure of each period contradicts the time signature and becomes sextuple rhythm. Notice the last three measures of this same courante.



"As a part of the suite, the courante usually follows the allemande.

In Italy the *Corrente* (core-ren-ta) from *correre*, to run) has little similarity to the courante of France other than retaining its triple rhythm. It is rapid movement—*allegro* or *allegro assai*—and fashioned to its name by abounding in running passages:

Partita, No. 5



Corelli, Bach and Handel left many specimens in this style. The courantes of Handel are often a blending of the French and Italian type,

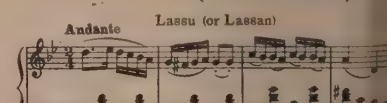
Allegro moderato



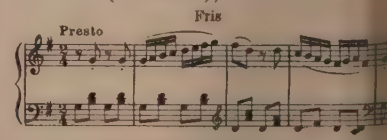
while those of Bach cling more closely to the French style of Couperin.

Cyclical Forms: Compositions in the manner of a series of movements quite complete in their musical form and content, as to be capable of a satisfactory interpretation alone, and yet all is such relationship of keys and emotional messages as to make a completed whole when performed in proper sequence. To this class belong such forms as the sonata, the concerto, the symphony and the suite.

Czardás (chär-dash, with "a's" as far): The characteristic nationalistic dance of the Magyars of Hungary. It begins with a *Lassu* or *Lassan* (slow movement)



and gradually grows livelier and wilder till in a *Fris* (or *Friska*),



it rises almost to a frenzy of excitement. The *Second Rhapsody* of Liszt is a familiar example of a highly developed composition of this type.

(Continued on page 139)



BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by
VICTOR J. GRABEL
 FAMOUS BAND TRAINER AND CONDUCTOR



The Understanding of Orchestral Music

By DR. ANNIE W. PATTERSON

OF THE MANY students who either attend orchestral concerts or listen to the "full band" over the radio, there are probably few who are quite clear as to the nature and grouping of the instruments which they hear. To distinguish between the members of a large body of stringed, wind and percussion sound-sources, however, lends so much increased enjoyment to the listener that a few general impressions may help or even entice the enthusiast to a closer study of the whole fascinating subject of Orchestration. To begin with, it is well to remember that a "band" (orchestra)—as we understand it on the concert platform—consists of several well-defined "families" of instruments, figuratively so called because there is a well-defined relationship between all instruments belonging to each separate group.

The "String" Family

THUS WE HAVE the "strings," the large double-bass and medium-sized cello (distinguished from the smaller stringed instruments by being supported on the ground-floor) picturesquely repre-

senting the "father and mother" of a cluster in which the arm-supported violins and violas (tenor violins) may be fancifully looked upon as the "children." From another point of view, the smaller strings are respectively the soprano and alto voices of the "stringed quartet," the latter term being applied mainly to a set of two violins, one viola and one violoncello (to give the lighter bass its full name). This great fraternity, in which the first and second violins are generally grouped around or at the side of the conductor, forms the grand ground-work of the whole musical structure. Their satisfying tones may easily be recognized and separated from the other "voices" as almost omnipresent throughout the performances.

The "Wind" Family

THE WIND CHOIR, on the contrary, usually makes periodical entries, generally for the purpose of "color," or at the climaxes. First we shall need to note that the "wind" is divided into "wood" and "brass." The latter—the huge tubas, trombones, horns and thrilling trumpets—are most often on the outskirts of the

crowd; but they easily make themselves heard, especially in *fortissimo* passages.

The "horn"—a favorite sound-source with most composers—when well played has a very beautiful, round, "romantic" tone that it is worth the listener's while to recognize. It is best at sustained notes, which seem to weld the whole force of wind and strings together in a harmonious whole.

Nearer the strings comes the interesting and very distinctive fraternity of the "wood-wind," consisting usually of a pair each of flutes, oboes, clarinets, and bassoons. It is not always so easy for the amateur to recognize the differences in "timbre," or tone-color of these softer wind-voices. The flute, clear and pure though somewhat unemotional, is sometimes linked in melodic work with the plaintive, "bitter-sweet" oboe (the latter often used in pastoral music). The clarinet—the so-called "female voice" of the orchestra—is capable of much expression in its various registers, the flute often "silvering" its richer tones. The lowest pitched instrument of the group, the bassoon, has been called the "buffoon of the band," from the grotesque grunts which it

is capable of producing. "Father" Haydn was fond of giving this orchestral clown some humorous music to play.

The "Beaten" Family

PERCUSSION instruments do not need much introduction, as they generally are very good at asserting themselves in the roll of the drum, the boom of the gong, the tinging of the triangle, or the clang of the cymbals. Composers used to be warned to introduce these noisy voices with discretion; they figure, nevertheless, prominently in the full scores of today. The reading of these orchestral scripts forms a special study for advanced students. There are sometimes many "occasional" visitors to be met with among the band "families," such as the liquid harp and the majestic organ, to say nothing of a whole batch of weird percussion instruments necessitated by the requirements of modern scores. But we have indicated enough familiar "figures" to help the onlooker to a nodding acquaintance with the orchestral instruments, in the hope that closer acquaintance with the various groups or "families" will endear them to appreciative ears.

Selecting Music for the Smaller Orchestra

By M. LANDA

IN THE smaller schools throughout the state, the music teacher is faced with a far more difficult problem than that which faces the teacher of music in the larger schools. In the first place, the attendance being smaller, there is not an abundance of musically-interested children less the community be exceptional. On account of a smaller number of students, the orchestras, glee clubs or bands will naturally be affected in size; this in turn will greatly limit instrumentation. With instrumentation limited, the field of classical and semi-classical music is also narrowed. Thus, at the outset, the teacher has a quite difficult problem to solve. If she should be experienced she can handle the situation, but if she be inexperienced then she will have many problems.

I feel that having faced such a situation and having successfully solved it, I am in a position to offer a few suggestions to those who should not find themselves in a like position.

The advanced orchestra offered the greatest difficulty for in it we had no strings at all! No violins to carry the all-important melody! To solve this we could have used straight band music, but we needed the piano to fill in the harmony; so that eliminated several good possibilities. It was only the fact that we had the piano and

wanted to keep it for its harmonies that kept us from having a band! With two clarinets, two saxophones, three cornets, drums and piano, we were slightly handicapped for a high school orchestra. Fortunately, one clarinetist could transpose the violin part with comparative ease; so this greatly alleviated much of the trouble in

choosing the music. The pianist played the bass, since we had no other instruments to do this, and would also fill in any parts that were weak. Thus we got along fairly well. My aim was to get the students to play before the public as much as possible to give them the confidence and the practice of so playing. We had a very successful

year and the orchestra was much in demand.

A Popular Ensemble

OUR ORCHESTRA "took" with the townsfolk and was highly complimented upon all occasions. The reason for this I soon learned; it was because of the kind of music we were playing! We did not have the instrumentation for heavy classics; so we just eliminated them from our list. The gravest mistakes are made by inexperienced teachers in the selection of music. They feel that in spite of everything the classics should be played—that the people must be educated to appreciate them. This may be all right under certain circumstances, but they do not stop to consider the other side—that the classics should not be presented with only part instrumentation and by only mediocre and beginning musicians. In doing this the composition is not only robbed of meaning, but is also placed before the public in an unfavorable light. The easier and more popular classics should, by all means, be played. These are published in simpler orchestrations and also for almost any combination of instruments. Brahms' Hungarian Dances were especial favorites and so

(Continued on page 133)



THE VILLAGE ORCHESTRA
 From a German Mural Painting by Thoma



SCHOOL MUSIC DEPARTMENT

Conducted Monthly by

GEORGE L. LINDSAY

DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS



How a Course in Musical History Should Differ from One in Musical Appreciation

By GLEN GILDERSLEEVE

THE PURPOSE of this paper is to differentiate between a course in "Musical History" and one in "Musical Appreciation." Many times there is no attempt to make a distinction, the course given being called "Musical History and Appreciation." The writer is opposed to such a procedure and is forthwith presenting his oppositions and offering suggestions for a distinct, separate study under each head.

Appreciation is a comprehensive term and carries with it the idea of increasing interest in and love of music. "Musical History" as taught before the general use of the phonograph and player piano often had little music used for illustrative purposes. With the use of more and more illustrative material, the title of the course was changed from "History of Music" to "History and Appreciation of Music," the principal reason being that the use of music as illustrative material seemed to come under the head of appreciation rather than history. That is, it seemed to be a study of the music itself and therefore to be called appreciation, which term should be included as a part of the title of the course. But should it?

Let us look at other courses given in a conservatory of music. For instance, consider "Choral Singing." Is there anything which increases an interest in and a love for music any more than the singing of well-selected choruses of the master composers? But we do not find the course named "Choral Singing and Appreciation." A study of "Musical Theory" greatly increases our interest in and love of music, because of the sharpening of our ability to differentiate between harmonies and our understanding of the harmonic idioms used by different composers, and yet we do not call such a course "Musical Theory and Appreciation." Studying "From an Analysis," greatly increases our enjoyment of music, because we are thereby better enabled to follow through the compositions to which we are listening, and yet we do not call this course "Musical Form, Analysis, and Appreciation." Likewise, "Esthetics" clarifies our thinking about music and its effect over us, but we do not think of giving the course the title "Esthetics and Appreciation." Neither is it necessary, it seems to the writer, to use the term Appreciation in connection with the title of Musical History, simply because many things come in which increase one's interest in and love of music.

The Scope of Appreciation

SINCE THE term "musical appreciation" is in current use perhaps it is well to define a field which it will cover and likewise the field which will be covered by Musical History. A course in musical appreciation should contain a general survey of music. The music selected for playing should be chosen from the standpoint of

its æsthetic worth and its power to appeal to the members of the class at their particular stage of musical development. Students should be allowed to register for the appreciation course without having had special training in music. Ideally, it would be desirable to have practically everybody take a course in Musical Appreciation. Generally speaking, the course should require no preparation. The only thing that should be demanded of those who take Appreciation shall be to come regularly and to keep awake and attentive during the playing of the music. Occasionally it may be desired to have preparation. In this case, the finest preparation for the appreciation class shall be the actual playing or singing of the music which is being discussed. However, this work on the part of the student should be optional rather than required, their interest having been stimulated by the presentation in class.

The progress of the Music Appreciation class will be topical, as, for instance, folk music, dance music, polyphonic music, dramatic music, the art song, the pianoforte and its music, the string instruments, chamber music and the symphony orchestra. The thought uppermost in the mind of the teacher of Appreciation will be to give the students who are taking the course a delightful experience in music. The topics will follow largely where the interest of the class directs rather than in any logical or chronological order. The appreciation lesson approaches as nearly as possible the state of an emotional joy ride. The course is one of exploration, one of building an enthusiastic mind set for music, a starting point from which it is hoped that the interest of the student will enlarge in ever widening circles.

The fact that a course is a course in Musical Appreciation does not eliminate the presentation of facts of Musical History; but where these facts come in, they will be referred to incidentally by the teacher as a frame-work or an enrichment of discussion for the purpose of increasing the interest in the music. No attempt will be made to drill the students on the acquisition or retention of these facts or their ability to use them later.

The Scope of History

NOW AS regards Musical History. Ideally it is not desirable to have everybody study the History of Music. Musical History is for three types of people—the interpreter, the composer, and the music teacher, all of whom are musical specialists or experts in their fields. For the layman musical history is unnecessary.

Let us look at the history of other lines of endeavor, for instance, the history of mathematics. All of us have some time in our lives taken courses in mathematics, but only the specialists in mathematics ever go into the historical development of the subject and the names of the people who brought different phases of mathematics to the foreground. Likewise in English. The layman has learned to differentiate between first and second rate literature, and has been made familiar with masterpieces of writers. However, it is the task of only the specialists, writers, and teachers of English to go into the study of the history of English literature. Or, in the fields of psychology, sociology, or art. All educated people take survey courses in these fields, but it is left to the specialists in the particular field to study the subject from the standpoint of its historical development. Therefore, the fundamental distinction between "Musical History" and "Musical Appreciation" is that "Musical History" is a course for musical specialists, while appreciation is a course for musical laymen or elementary course for the prospective musical specialists preceding a more intensive course of musical history.

The progress of the Musical History class shall consist of lectures the same as Musical Appreciation and the playing of music the same as Music Appreciation, but, in regard to the preparation of the student, it shall consist of historical readings rather than of the mere gaining of an acquaintance with music, as in the Appreciation course, and it shall be a much more intensive course and shall require a much finer type of preparation. Being for the specialist, it shall be an intensive specialized study representing as high a type of scholarship as that included in private study for playing an instrument or in the Musical Theory or Composition

class. It will develop artistic thinkers about music as well as artistic performers of music.

Approaches: Cultural or Analytical

THE PLAN of the work in Musical History shall be based upon the most efficient means of learning and association of facts about music, and shall, in most cases, be arranged chronologically. The music covered in the Musical Appreciation class is the music which the people studying the course are most apt to hear at concerts or over the radio, that is, for the most part, music of the last hundred and fifty years. In contrast, the Musical History class shall give a great deal of attention to the beginnings and origins of music, and three-fourths of the course shall consist of the study of music previous to the last one hundred and fifty years. The point of playing music in the Appreciation class is to build familiarity with beautiful music. The point of playing music in History class is to give greater reality to the significant facts being studied, for facts are the furniture of thought, and the music selected for illustrative purposes may be thought of as the plexus around which these facts shall be associated.

Perhaps we may make this distinction. In Musical History music is used incidentally to illustrate facts and to relate facts to musical experience, while in Appreciation we make an opposite approach, facts being used incidentally to add interest to each composition being studied. Many compositions chosen in a Musical History class may not have an immediate æsthetic appeal but be intensely interesting to the specialist from the standpoint of historical development. For instance, many of the dry, austere, canonical and contrapuntal compositions of the old Netherland composers are not æsthetically interesting to any of us today, yet are intensely significant historically, especially to the musical expert. Likewise, compositions of the Mannheim School, such as those of Stamitz, and the writings of C. P. E. Bach contain much of historical value in the development of the sonata form; but they are not particularly beautiful to listen to judging them from the æsthetic standpoint. All music chosen for the Appreciation class must pass the test as to whether it is immediately appealing and beautiful. However, the test for all the music chosen for the Musical History class shall be, "Is it historically significant?" These two points of view make it difficult to choose music which will fit in to both a Musical History and a Musical Appreciation class at the same time.

Valued as Art or as Relics

ANOTHER distinction to make between the teaching of Musical History and Appreciation is that the Appreciation

(Continued on page 147)





THE TEACHERS' ROUND TABLE

Conducted Monthly by

PROF. CLARENCE G. HAMILTON, M. A.

PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE



Introduction of the Classics

At what grade should the classics begin to play an important part, and what proportion of them will be necessary to a well-rounded musical education?—F. E.

There is no reason why a pupil should not be given a taste of the classics very early in his career. Several pieces in Schumann's "Album for the Young," Op. 8, for instance, are hardly beyond the first grade. Little pieces by Bach and Mozart are adapted to grades II and III, after which there is plenty of easy material from Bach, Haydn, Mozart, Schubert, and even Beethoven, which is available.

Intersperse modern pieces with such selections from the classics. Let the latter be introduced naturally, not forced on the pupil, and let him be made acquainted with each composer's life and work as he is thus presented. As a result, the pupil may be brought to appreciate the importance and beauty of the compositions of the great piano masters.

Problems of a Piano Pupil

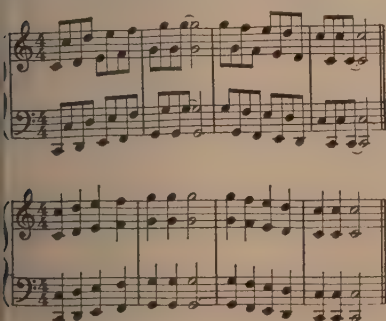
(1) I have taken a number of piano lessons and can play for my own amusement, but am troubled in playing pieces with octaves, since my fingers are short. I feel sure that my fingers will not grow any longer. What would you advise?

(2) I cannot pick up a piece and play it off readily. What would be good for me? Should I practice much sight-reading?

(3) I have never been able to memorize. Is there any other way than to play a few measures at a time?—B. A.

(1) Try practicing octaves at first broken (one note after another). In doing this, keep your thumb curved in and your wrist rather high and relaxed. Also, in passing from one note to the next, throw your hand sideways, to right or left, in the direction of the key which you are sounding.

An exercise along this line is the following, which should be practiced in all keys and at different rates of speed:



I advise you not to work too long at a time over octaves, since there is danger of your stiffening the wrists.

(2) Fluent reading of music requires much practice and experience. If you have a friend who plays the piano, try reading duets with her, beginning with those which you can both read with tolerable ease. While sight-reading is important, you should not spend too much time on it, since it has a tendency to promote careless habits.

(3) In memorizing single measures or short phrases, try playing the phrase twice with the notes, and then twice on top of the keys, without sounding them. If you accomplish this step successfully, it will be easy to play the phrase aloud from memory.

After studying measures or short phrases in this way, put pairs of them together, beginning by playing with the notes as before; and afterward study in a similar manner longer sections, finally the entire piece.

Talks on Music

I am planning to give an hour's talk on music to my pupils and their mothers every other Saturday afternoon. I want to make these informal talks as interesting as possible, and am wondering what material, textbooks and so forth to use. Will you please suggest the most interesting book you know? I have never taken a straight theory course, but have had harmony and music history.

—E. L.

Your project is a very commendable one, and should prove an inspiration to both yourself and your audiences.

I should begin by deciding on a list of topics, which may then be prepared individually. Such a list may include the following subjects: rhythm, melody, harmony, music form, quality in music, different schools of music. The last topic may be expanded into a study of musical epochs or of individual composers, which could occupy as many afternoons as you wish.

Having decided on your topics, read up on each one, preferably in several authoritative books, meanwhile taking copious notes. Finally arrange the material thus gained into orderly succession, and make outlines of what you intend to say. Your talks will be much increased in interest if you introduce plenty of musical illustrations by playing them on the piano, by getting a friend to sing, or by using the phonograph.

I append a list of several books on which you may start. These may be supplemented by books on general music history, biographies of musicians and essays.

"How to Understand Music," 2 volumes, W. S. B. Matthews.

"What Every Piano Pupil should Know," Hamilton.

"Music and its Appreciation," Macpherson.

"The Principles of Expression in Pianoforte Playing," Christiani.


"Harmony Book for Beginners," Preston Ware Orem.

"Musical Forms," Ernest Pauer.

"The Evolution of the Art of Music," Parry.

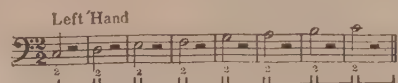
Introduction of the Pedal

When I have my pupils begin to use the pedal (after a piece has been thoroughly learned), some of them remark that when they think about the pedal they forget the notes, so that its use seems to retard their playing. Please advise me what to do to remedy this trouble.—M. M. S.

Perhaps you wait too long before applying the pedal to pieces which they are studying. Even before the notes are thoroughly mastered, you may indicate an occasional touch of the pedal by placing the mark  (down, hold, up) beneath

the proper measures. In this way, pedal use will become a regular factor of their practice.

Special exercises may also be employed. Let the pupil play slow scales, at first with one hand alone, making them legato solely by the use of the pedal, in such ways as this:



For more extended study you may give Helen L. Cramm's excellent book, "Beginning with the Pedals of the Piano."

The pedal is, of course, especially associated with the work of the left hand. When it is to be employed frequently in this connection, explain and mark its appearances clearly and then let the pupil play the left-hand part alone, using the pedal. After he has thus acquired the habit of managing it properly, the right-hand part may be added.

We have spoken only of the damper pedal. Important for color effects, however, is the soft pedal, which should not be neglected, at least after the earlier grades.

A Four-Year Old

I have the promise of a pupil who is only four years of age and would like your advice as to the method of teaching such a young pupil, also the best books to use.

—W. A.

So young a pupil will require great tact in management. Make your lessons very short, not more than fifteen or twenty minutes each, and give three or four of these a week, if possible. Teach only a very little at a lesson, but make every step very clear.

Do not require the pupil to practice by herself for the present, unless her practice can be supervised by her mother or someone else who is interested and competent.

A book which will suggest plenty of ways to claim and hold her attention is "Music Play for Every Day" (Presser Company). Children of her age are particularly fond of pictures, with which the book is filled. These will connect her music work with familiar objects and ideas.

Singing the Counts

How can I cure a pupil of singing the counts? This is a twelve year old girl, just beginning. She has a good voice and I think has been playing and singing by ear, the habit is so fixed. I have tried the following:

1. Count a few measures before beginning to play.
2. Give an upward inflection to each count.
3. Speak the counts short and staccato.
4. Play one or two octaves lower and count in a high voice.
5. Play one or two octaves higher and count in a low voice.
6. Count only on the first beat of each measure.

Also, what reasons can I give her for the necessity of taking away the pleasure of singing, when it is so hard for her to speak the counts? So far I have had to resort to silent counting at the lessons.—G. E.

You have certainly invented clever devices for curing the trouble. Of all these, however, I consider the third by far the most important. The chief objection to

singing the counts is that they will naturally be made legato, which destroys their definiteness and precision. Counts should always be given staccato, preferably with an accent on the first beat of each measure. If the child likes to utter these counts with the singing voice and on melodic tones, and if she can be made to do this with the proper distinctness of beat, let her do so, since the habit will probably cure itself in time. It's a pity to stop her entirely from indulging a habit which is really an outcome of musical insight and ability!

Why not also put her to work on the book "Music Play for Every Day," in which the early pieces and exercises are set to words that are to be sung?

Playing Legato

I have a little pupil of nine years who has been studying for two years, but who cannot be taught to play legato. She disconnects all the notes she plays. The disconnection is not so bad in scales, but in studies and pieces it is terrible. I hope you can give me some suggestions as to what to do with her, because I have tried all the schemes I can think of.

—F. E. D.

Have her cultivate the continuous use of arm-weight. Let her hold her arm so that its upper portion (from shoulder to elbow) is loose at her side. Now have the forearm raised, with the hand hanging down from the wrist as in this illustration:



Keeping the hand in this position, she is to depress the keys D, E, F, with the fourth, third and second fingers, and hold them down by standing the hand on the fingers, as it were, so that the weight is thrown directly down and into these keys. Now release all but the third finger, and then rotate to right and left with the forearm, transferring the weight from one key to the next.

Have the pupil play five-finger exercises in this way until she acquires the habit of keeping the arm-weight down on the keys, when the same principle may be applied to all legato passages. Be sure that her elbow is continually down, her wrist high, and her fingers sloping in a downward direction.

The Grammar of Music

From Bombay, India, comes a letter from a girl who is studying for a piano examination to be given by Trinity College, London. She is at work on Beethoven's "Sonata, Op 57," Chopin's "Nocturne, Op. 27, No. 2," and Bach's "Chromatic Fantasy and Fugue." She writes:

Please inform me what Grammar I should study for the Bach number, as I have inquired at all the leading firms in India and in England. They do not seem to find any trace of such a book and tell me that they have never heard of it.

I have no teacher, since my mother cannot afford one, and am therefore preparing and teaching myself with just the aid of gramophone records.

—P. A. L.

(Continued on page 147)



FREDERICK THE GREAT AND JOHN SEBASTIAN BACH IN THE PALACE AT POTSDAM
The Famous Meeting of May 8, 1747

The Great Masters as Students

BACH

By HERBERT WESTERBY

LIKE THE other great musicians of a past age, Handel, Mozart, Haydn and Beethoven, John Sebastian Bach was largely the product of the Ducal Courts of the various principalities of Germany. These Princes were generally cultured men and musical; they encouraged musical art and the chapel masters in their employ were expected to redound to the honor of the Court, not only as executants but also as composers.

A whole clan of musical Bachs had existed and did exist at the time of the birth of John Sebastian whose father was Court and Town Musician at Eisenach. This pleasant town in Thuringia nestles under the wooded heights of the Wartburg, which Wagner makes the scene of action in his opera "Tannhäuser." Since the writer's visit to Eisenach the house in which Bach was born has been made into a museum for the attraction and enlightenment of tourists. Bach's father taught him the violin and viola, the latter of which he preferred in musical gatherings.

At the age of nine Bach's mother died, and, less than a year later, his father also. Fortunately his elder brother, Johann Christoph, who had been a pupil of the Master, Pachelbel, and who was an Or-

ganist and Schoolmaster in Ohrdruf (a small town about thirty miles distant) undertook to look after the little orphan. Young Bach went to the Lyceum School, joined the choir and sang in church and also in the usual street processions. His brother taught him the harpsichord and the organ. Music printing then was the exception and his brother's store of the precious manuscripts incited him "to know and acquire" more—but this his brother forbade.

The Precious Manuscript

IT IS related that young Sebastian stole down at nights and, abstracting the roll through the lattice work of the cupboard, copied the works by moonlight, completing the whole in six months. Unfortunately his brother discovered the copy and took it away. Nevertheless the copied manuscript spoke of the grit and perseverance which was to carry the boy through to eminence and renown.

His school, choir and music training went on daily for five years, when, being obliged owing to his brother's increasing family to look for new pastures, he was admitted at the age of fifteen with a boy friend as a paid singer in the choir at the imposing St. Michael's Church, Lüneburg,

a town some thirty miles from Hamburg and two hundred miles away to the north, over uninviting country. Probably he had to walk most of the way. Stage coaches were expensive.

Unfortunately his voice soon broke, but he was useful as an accompanist and as a violinist in the orchestra and he was kept on for three years, when he reached the age of eighteen. It was here in Lüneburg with its musical traditions and culture that he also gained access to the important library and to the music manuscripts of Scheidt, Crüger and others. These, doubtless, he would copy out and make a study of in all their various contrapuntal devices. He would also work hard to improve and perfect his keyboard technique. It so happened that the organist of St. John's Church, Böhm, a distinguished composer for the clavier, hailed from Bach's own Thuringia and proved to him a friend and helper. Böhm had been a pupil of Reinken, the distinguished Hamburg organist; so we find Bach repeatedly walking over to Hamburg, a day's journey, to see and hear Reinken.

Travels on Foot

SALTED fish is a staple article of diet in North Germany. One day, rest-

ing under the kitchen window of an Inn, hungry and short of money, Bach was startled when the window above opened and two herring heads, each containing a Danish ducat, landed beside him. His unknown friend thus provided him with a dinner and sufficient over to make another excursion.

The veteran Reinken was noted for his free bravura style, and no doubt Bach duly reflected this feature in his toccatas.

About this time, from 1703, Handel was also in Hamburg acting as a violinist in the Opera House—but the two composers never met. On other occasions young Bach would also trudge south to Celle, "a minor Versailles," and a distance of about sixty miles, in order to hear the Court Orchestra there, one renowned for its performance of French masterpieces. At that time everything French was in fashion in Germany.

We can now see the trend of Bach's studies and are not surprised to find him next as violinist in the court orchestra at Weimar. Moreover he was there in cordial terms of friendship with the Duke, a cultured music amateur.

(Continued on page 137)

FASCINATING PIECES FOR THE MUSICAL HOME

*
VALSE CAPRICE

FREDERICK A. WILLIAMS

Op. 138

Allegro *f* *rit.* *mf* *Tempo di Valse* *cresc.* *ff* *Fine* *Con bravura*

This image shows a page of musical notation for a piano piece. The page contains five systems of staves, each with a treble and bass clef. The music is written in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The notation includes various musical elements such as notes, rests, and dynamic markings like *f* (forte) and *ff* (fortissimo). There are also fingerings indicated by numbers 1 through 5. The page is numbered 104 in the top left corner. The music is arranged in a continuous flow across the systems, with some measures featuring complex chordal structures and others featuring more melodic lines. The overall style is that of a classical piano score.

A very picturesque imitative piece.
Grade 3

Allegro

The image displays a page from a musical score, identified by the tempo marking "Allegro" at the top left. The score is written for piano (p) and violin (v). The piano part is in the upper system, and the violin part is in the lower system. The piano part features a series of chords and arpeggios, with fingerings indicated by numbers 1 through 5. The violin part is marked "lightly" and consists of a series of eighth notes, with fingerings indicated by numbers 1 through 4. The score is written in G major, with a key signature of one sharp (F#). The time signature is 4/4. The page is numbered "1" in the bottom right corner.

In moderate time

a little faster *dim.* *gradually slower* *sustained, with expression*

pp *pp* *delicately*

gradually slower **Tempo I.** *f a little faster*

Tempo I. *a little slower* *f a little faster*

without retarding *rit.*

A ghostly gavotte. Grade 8½.

THE OLD CASTLE

MAURICE ARNOI

Moderato

The musical score for "The Old Castle" is written for piano. It begins with a tempo marking of "Moderato". The key signature has one sharp (F#). The score is divided into several systems, each with a treble and bass staff. Dynamic markings include *mf* (mezzo-forte), *p* (piano), *cresc.* (crescendo), *f rit.* (forte, ritardando), *pp* (pianissimo), *rit.* (ritardando), and *ppp* (pianississimo). Articulation includes *leggiero staccato* (light and detached). The piece concludes with a "Fine" marking. The score includes various musical notations such as slurs, ties, and fingerings.

DANCE OF THE BUCCANEERS

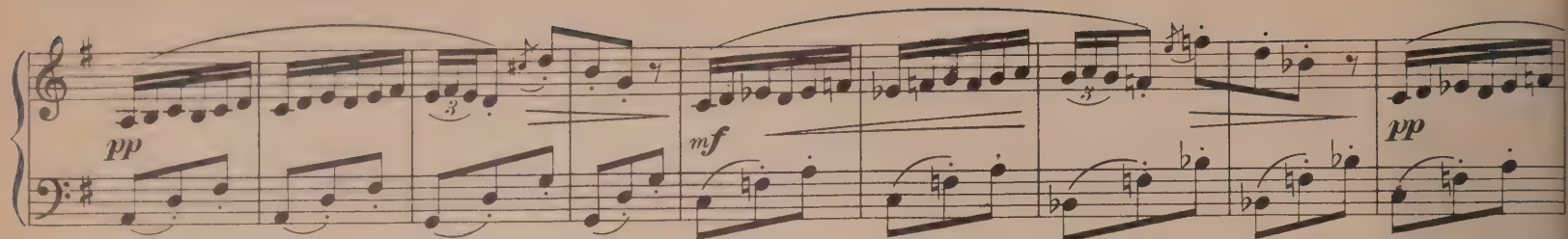
A jolly number. Grade 4

Allegretto con capriccio M.M. ♩ = 63

ben marcato

FRANK LYONS

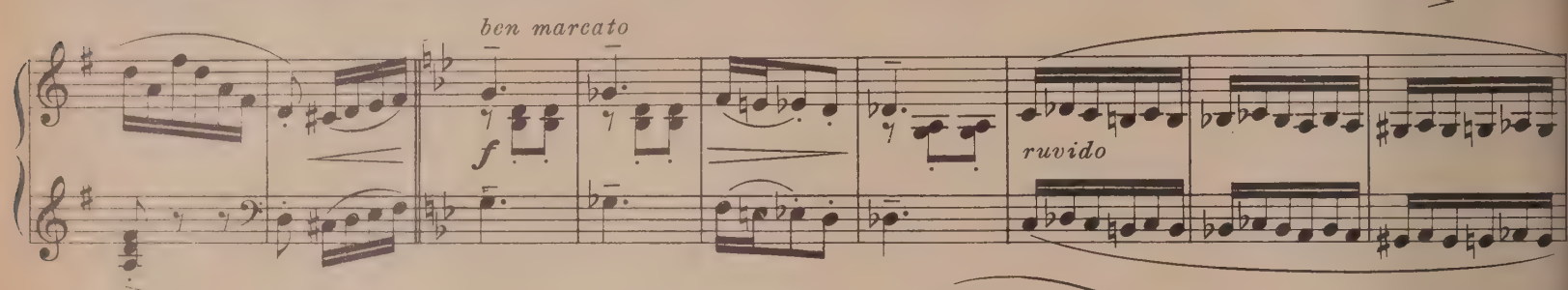
The musical score for "Dance of the Buccaneers" by Frank Lyons is written for piano. It begins with a treble and bass staff in 3/8 time, marked "Allegretto con capriccio M.M. ♩ = 63" and "ben marcato". The first system includes dynamics *f* and *ruvido*. The second system features *f*, *p e poi*, and *cresc.*. The third system includes *dolce*, *p scherzando*, and *mf*. The fourth system features *f*, *decresc.*, and *p*. The fifth system includes *cantando*, *dolce*, and *p*. The sixth system features *f*, *decresc.*, and *p*. The seventh system includes *cantando*, *dolce*, and *p*. The eighth system features *f*, *decresc.*, and *p*. The ninth system includes *cantando*, *dolce*, and *p*. The tenth system features *f*, *decresc.*, and *p*. The piece concludes with a final cadence.



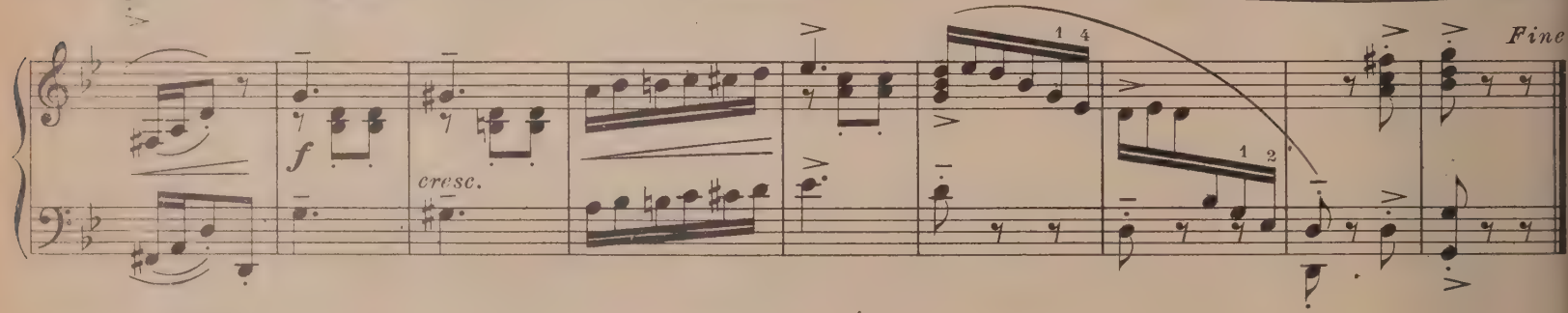
First system of musical notation. Treble and bass staves. Dynamics: *pp*, *mf*, *pp*. Includes a triplet in the treble staff.



Second system of musical notation. Treble and bass staves. Dynamics: *f*. Includes a triplet in the treble staff.



Third system of musical notation. Treble and bass staves. Dynamics: *f*. Includes the instruction *ben marcato* and the word *ruvido*.



Fourth system of musical notation. Treble and bass staves. Dynamics: *f*, *cresc.*. Includes the instruction *Fine* and fingerings 1 4 and 1 2.

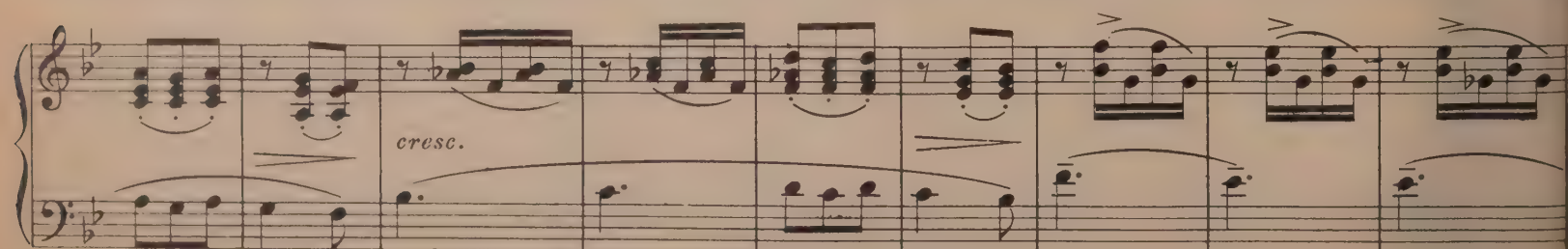
Gracefully
leggiere



Fifth system of musical notation. Treble and bass staves. Dynamics: *p dolciss.*, *mp*, *mf*. Includes the instruction *il basso cantando*.



Sixth system of musical notation. Treble and bass staves. Dynamics: *poco rit.*, *p dolciss.*.



Seventh system of musical notation. Treble and bass staves. Dynamics: *cresc.*.

dim. dolce *fz* *decresc.* D. S. $\text{\textcircled{S}}$

This system contains the first two staves of the piece. The first staff begins with a piano introduction marked 'dim. dolce' and 'fz'. The second staff continues the melody with a 'decresc.' marking and ends with a 'D. S. $\text{\textcircled{S}}$ ' instruction.

THE SNOW IS FALLING

A miniature Scherzo. Very pianistic, light and delicate. Grade 3

JAMES H. ROGERS

Lightly and delicately, in moderate tempo M.M. $\text{\textcircled{J}} = 72$

p *ten.* *pochiss.* *crescendo* *mp* *rit.* *p a tempo* *poco cresc.* *sostenuto* *p* *pp*

This system contains the remaining staves of the piece. It includes various dynamic markings such as *p*, *ten.*, *pochiss.*, *crescendo*, *mp*, *rit.*, *p a tempo*, *poco cresc.*, *sostenuto*, *p*, and *pp*. The piece concludes with a final chord marked *pp*.

GIPSY MAID

RUSSIAN GIPSY MELODY

On a popular Russian melody. Grade 3.

Arr. by WILLIAM M. FELTON

Valse Zingaresque

The musical score is written for piano and guitar in 3/4 time. It begins with a key signature of one flat (B-flat) and a tempo/style marking of 'Valse Zingaresque'. The piano part features a series of triplets in the right hand, starting with a forte (*f*) dynamic. The guitar part provides a harmonic accompaniment with chords and single notes. The score includes various musical notations such as slurs, ties, and articulation marks. Dynamics range from *f* (forte) to *mf* (mezzo-forte) and *faster*. Tempo markings include *poco rit.* (poco ritardando), *mf a tempo*, and *cresc. e rit.* (crescendo e ritardando). The piece concludes with a final chord and a fermata.

See "The Ultimate Musical Choice"
on another page of this issue.
Grade 4.

THEME
FROM "SYMPHONIE PATHETIQUE"

P. I. TSCHAIKOWSKY
from Op. 74

Andante M. M. ♩ = 69

Moderato assai M. M. ♩ = 88

Adagio mosso M. M. ♩ = 60

Andante mosso M. M. ♩ = 80

Emil Liebling was a master musical workman.

Grade 5. Allegretto grazioso

SPRING SONG

EMIL LIEBLING, Op. 33

piano leggiero
Ped. ad lib.
p
forte
espr.
pp
p
espr.
pp
mf
a tempo
pp
poco rit. e dim.
p
mf
espr.
più lento
pp rit.
Tempo I.
l.h.
p
mf
p

brillante *mf* *p*

sempre *piano senza* *ri - tar - dan - do al fine* *pp*

REVERIE

SIGURD FREDERIKSEN

A fine "working-out" of a single motion.
Grade 4. *Andante tranquillo*

pp sotto voce *rit.* *a tempo* *rit.* *Ped. simile*

Più mosso *dolciss.* *cresc.*

fappass. *cresc.*

ff *accel.* *ri - tar - dan - do*

Tempo I. sotto voce *rit.* *a tempo* *rit. e dim.* *ppp*

ALLEGRETTO

from "SEVENTH SYMPHONY"

See "The Ultimate Musical Choice"
on another page of this issue.

L. van BEETHOVEN

Allegretto M.M. ♩=76

This musical score is for the 'Allegretto' movement from Beethoven's Seventh Symphony. It is written for piano and features a variety of musical notations and dynamics. The score is organized into systems, each with a treble and bass staff. Key features include:

- Tempo and Meter:** Allegretto, M.M. ♩=76, in 3/4 time.
- Dynamics:** The score includes a range of dynamic markings such as *f* (forte), *ten.* (tenuissimo), *p* (piano), *pp* (pianissimo), *p cresc.* (piano crescendo), *poco a poco* (gradually), *piu f* (more forte), and *p* (piano).
- Articulation:** Accents and slurs are used throughout to indicate phrasing and emphasis.
- Figured Bass:** Some bass lines include figured bass notation (e.g., 4 2, 5 3, 5 2, 1) to guide the performer.
- Performance Indicators:** The score includes various musical symbols like beams, ties, and fermatas to guide the performer's timing and articulation.

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

Irwin M. Cassel

HEABEN!

MANA-ZUCCA, Op.112

Not too fast

1 We's on our way to heab-'n,— On our way to heab-'n,— And we don't care— How
on our way to heab-'n,— On our way to heab-'n,— And we don't care— Who'll

we get dere;— So long as we reach heab-'n; We'll walk dere, ride dere, fly dere if we must, Ride a horse or ride a mule, We'll
pay de fare,— When go-in' up to heab-'n, We'll ride in a fliv-ver, we'll ride in a boat, In an-y con-vey-ance, So

slower *a tempo* *Last time to Coda* *slower*

makethat trip or bust, For we's on our way to heab-'n,— on our way to heab-'n,— 2 St. Pet-er knows, we's on our toes,
long as it can tote, For we's on our way to heab-'n,—

Wait-in' for to git in heab-'n, He'll know us sure, with souls so pure, He'll let us git right in,— And Pet-er'll say "Come folks this way to

git right in to heab-'n." 3 We's on our way to heab-'n,— Heab-'n,— Heab-'n,—

rit. *D.S. %* *rit. cresc.* *f* *ff*

rit. *D.S. %* *rit. cresc.* *f* *ff*

THE GREEN CATHEDRAL

GORDON JOHNSTONE

CARL HAHN

Slow and swaying

p *softly*

2nd.

I know a green ca - the - dral, A

p *legatissimo*

shad - ow'd for - est shrine, Where leaves in love join

hands a - bove And arch your pray'r and mine; With -

in its cool depths sa - cred, The priest - ly ce - dar sighs, And the

poco rall. *p*

fir and pine lift arms di - vine Un - to the pure blue skies. In

poco rall. *p*

my dear green ca - the-dral There is a flow-er'd seat And choir-loft in branch-ed croft, Where

p

poco rit. song of bird hymns sweet; *p a tempo* And I like to dream at eve - ning, When the

poco rit. stars its arch - es light, That my Lord and God treads its hal - low'd sod, In the

p

cool, calm peace of night. That my Lord and God treads its hal - low'd sod, In the

pp

p

poco rall. cool, calm peace of night. Hum Hum

p softly

poco rall. Hum Hum

2nd

MARCH OF THE LIFE GUARDS

In Grand March style.

SECONDO

R. KRENTZLIN

Alla marcia M.M. ♩ = 108

The musical score is for the second part of a grand march. It is written for piano in 2/4 time, key of B-flat major. The tempo is marked 'Alla marcia M.M. ♩ = 108'. The score consists of 12 measures across 8 systems. The notation includes various dynamics (p, sf, f, mf, pp, cresc., decresc., dolce), articulation (accents, slurs), and fingerings (1, 2, 3, 4). The piece concludes with a 'D.C.' (Da Capo) instruction.

MARCH OF THE LIFE GUARDS

R. KRENTZLIN

Alla marcia M.M. ♩ = 108

PRIMO

This musical score is for the 'March of the Life Guards' by R. Krentzlin, specifically the 'PRIMO' part. It is written in 2/4 time with a tempo of 108 beats per minute. The key signature has two flats (B-flat and E-flat). The score is arranged in systems of two staves each, with various musical notations including notes, rests, and dynamic markings. The dynamics range from *p* (piano) to *sf* (sforzando). The piece includes a 'Fine' section and a 'D.C.' (Da Capo) instruction at the end. The notation features many triplets and slurs, indicating a complex, rhythmic melody. The score is divided into measures by vertical bar lines, and some measures contain fingerings or other performance instructions.

A brilliant *Postlude*.

MARCH-SCHERZO

CLARENCE KOHLMANN

Prepare { Gt. full with mixtures
Sw. full
Sw. to Gt.
Sw. to Ped.
Gt. to Ped.

Allegro giocoso

Manuals { Gt. *ff* *simile*

Pedal

un poco meno mosso

Sw. *f*

off Gt. to Ped.

cresc.

Tempo I.

rall. *Gt. ff* *Gt. to Ped.*

Fine *off Gt. to Ped. and Sw. to Ped.*

meno mosso ed espressivo

Sw. mf *Tibia clausa, Vox Humana and Stopped Diapason*

Bourdon 16'

rit.

Sw. f scherzando *cresc.* *DC. al Fine*

Sw. to Ped. on *Gt. to Ped. on*

VALSE CAPRICE

A graceful waltz movement. Not too fast.

A. LOUIS SCARMOLIN

Moderato *poco rit.* $\text{\textcircled{S}}$

VIOLIN

PIANO

mf *poco rit.* *p*

rall. molto

Energico *a tempo* *f* *mf*

rit. *p* *rall. molto* *a tempo*

mf *p* *rit.*

a tempo *mf* *a tempo* *mf* *1* *2* *D.S. \text{\textcircled{S}}*

In "See-Saw" style. Grade 2.

THE DANCING SCHOOL

Allegretto M.M. ♩ = 144

CYRUS S. MALLARD

The musical score for "The Dancing School" is presented in eight systems. Each system contains a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked Allegretto with a metronome marking of 144 beats per minute. The dynamics range from piano (p) to forte (f). The piece includes various musical notations such as slurs, fingerings, and a "Fine" marking. The final system ends with a "D.C." (Da Capo) instruction.

PLAYING ON THE LAWN

Interesting two-part writing. Grade 1½.

Skip and run! Oh what fun!
 Out on the lawn when all our
 School work is done.
 Hide and seek— not fair to peek!
 We'll miss the lawn when days are
 Cold and bleak.

MATHILDE BILBRO

Moderately fast

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Assigned 1930 to Theodore Presser Co.

Very characteristic. Grade 2.

A SPANISH DANCE

ELLA KETTERER

Vivace

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First system of the musical score for 'Wandering Gaily Along'. It consists of a treble and bass staff. The treble staff has a melodic line with slurs and fingerings (1, 3, 4, 5). The bass staff has a harmonic accompaniment with fingerings (5, 3, 4, 2, 5, 4, 3, 2). Dynamics include *f* and *p*. The system ends with a *Fine* marking.

Second system of the musical score. It continues the melody and accompaniment. Dynamics include *p* and *mp*. The system concludes with a double bar line and a *D. S.* (Da Capo) marking.

A valuable rhythmic study.
Grade 2.

WANDERING GAILY ALONG

WILLIAM BERWALD

Vivace grazioso

Third system of the musical score. The treble staff features a more active melody with slurs and fingerings. The bass staff continues the accompaniment. Dynamics include *p*.

Fourth system of the musical score. Dynamics include *mp* and *mf*. The melody in the treble staff shows more complex phrasing with slurs and fingerings.

Fifth system of the musical score. The treble staff has a melodic line with slurs and fingerings. The bass staff provides accompaniment. Dynamics include *p cantando*.

Sixth system of the musical score. It includes a *rit.* (ritardando) marking. The system ends with a key signature change to D major, indicated by two sharps, and a *D. C. to then Coda* instruction.

CODA section of the musical score. It features a final melodic flourish in the treble staff and a concluding accompaniment in the bass staff. Dynamics include *f*.

THE FORTUNE TELLER

LA ZINGARA

For Rhythmic Orchestra

MAURICE ARNOLD

Allegro moderato

Triangle
Tambourine
Castanets
Drum
Cymbals

The first system of the musical score for 'The Fortune Teller' features a rhythmic ensemble of Triangle, Tambourine, Castanets, Drum, and Cymbals, and a piano accompaniment. The tempo is marked 'Allegro moderato' and the time signature is 2/4. The piano part begins with a *p* (piano) dynamic. The percussion parts play a steady, rhythmic pattern. The piano accompaniment consists of chords and single notes, with some triplets indicated by a '3' over the notes. The system ends with a double bar line.

The second system continues the musical score. The piano part features a *f* (forte) dynamic. The percussion parts continue their rhythmic pattern. The piano accompaniment includes some triplets and a *f* dynamic marking. The system ends with a double bar line.

The third system continues the musical score. The piano part features a *ff* (fortissimo) dynamic. The percussion parts continue their rhythmic pattern. The piano accompaniment includes a *ff* dynamic marking and a *Fine* marking. The system ends with a double bar line.

The fourth system continues the musical score. The piano part features a *p* (piano) dynamic. The percussion parts continue their rhythmic pattern. The piano accompaniment includes a *p* dynamic marking and a *D.C.* (Da Capo) marking. The system ends with a double bar line.

EDUCATIONAL NOTES

on The Etude Music
By EDGAR ALDEN BARRELL

Caprice, by Frederick A. Williams

This is what usually goes by the name of a "Gypsy waltz." Rapid in tempo, with lots of large work and attractive themes, it seems to take a place among the very best of Mr. Williams' compositions.

Note that after the rapid introduction the tempo changes to moderate waltz time. It would be a bad plan to practice separately the passages in the left hand part of the first section, since this accompaniment so smooth, even and that all the attention can be directed to the right hand part.

The A-flat section continues the same type of accompaniment. *Con brazura* means with spirit and boldness of execution.

Mr. Williams lives in Cleveland Heights, Ohio.

Mandarin's Garden, by Edward A. Mueller

Mr. Mueller, by the use of very simple means, gives us a charming glimpse of an Oriental garden bedecked with exotic blooms whose names are unfamiliar to Occidentals. The melody of the fourth constitutes the "working theme" of the piece. See how many such themes you can find.

In the middle section the time changes from 2/4 to 3/4; the key becomes quite, definitely F major. Observe the short "bridge" which leads to the repetition of section one. Such connecting links reminds us of the solder joining pipe surfaces.

Play this number lightly, with monotonously steady rhythm. The cases of imitation found in middle section must be clearly marked.

Old Castle, by Maurice Arnold

Music, despite its many and marvelous qualities, is pretty much unable to depict the purely physical aspects of a given scene. Mr. Arnold's engaging composition cannot picture for us, before, the turrets and bastions of this medieval French castle, nor tell us of what kind of stone it is built or whether it has the customary drawbridge. But music can reproduce, that most excellently, the mood of a scene; and we are sure that, as you play this piece, you will sense the beauty and dignity and ruggedness of the old castle, its sombre greyness, and memories of chivalrous days gone by which it is about to tell.

The second section of *The Old Castle* is very fine in quality. Notice its double pedal point comprised by the notes A and E (measures 1-8) the dominant pedal point on E (measures 9-16). Choose throughout a very moderate tempo. Mr. Arnold was born in St. Louis, Missouri, now resides in New York City. He obtained his musical training in this country and Germany.

Life of the Buccaneers, by Frank Mayo

Buccaners, or pirates—they are one and the same thing—lived lustily. The same tremendous energy with which they plundered poorly armed merchantmen was applied to such recreations as dancing awkward dances on the aft decks of their vessels. As you play this entertaining portrait you will have no difficulty in hearing in imagination, the heavy footfalls of the dancers interrupted now and again by the staccato sound of laughter or by coarse voices singing their chanteys.

The Italian word *rucido*, which appears early in the piece, means in a rough, non-legato fashion. If, if you haven't, Stevenson's capital pirate story, "Treasure Island." An acquaintance with Silver and his parrot will show you just how this composition should be interpreted.

The Snow is Falling, by James H. Rogers

This short number, by one of the geniuses among American composers, will deceive you; its apparent ease hides a good many difficulties of technique and interpretation. For instance, the melody—though you may not realize it—is continually shifting from hand to hand, and at unexpected moments. To help you to locate these changes exactly we make the following chart:

Measures	1-4, played by	R. H.
"	5-16, " "	L. H.
"	17-30, " "	R. H.
"	31-40, " "	L. H.
"	41-49, " "	R. H.

After this matter has been settled, you can go ahead and give your attention to making the position as light and delicate as possible, in imitation of falling snowflakes.

Pochissimo is an abbreviation of *pochissimo* meaning the least possible.

Gypsy Maid, Arr. by William M. Felton

There is a simple, but exceedingly smooth, arrangement of one of the loveliest of the Gypsy songs. The same tune is to be found in a more complicated form in Edouard Hesselberg's popular *Russian Rhapsody*. Make this number strong and rhythmic.

As you know from either playing or hearing some of the works of Brahms and Liszt, Gypsy music is characterized by swift changes of tempo. Do not experiment with these too much at the start, or your playing will appear to lack all continuity.

Most Gypsy music, like this, is in triple time.

Theme from "Symphonie Pathétique," by P. I. Tchaikowsky

Tchaikowsky was one of the most fascinating personalities among all of the great composers. You should read, if you have not already done so, the fine sketch of his life which appears in Grove's Dictionary. Then, should you happen to be a truly serious student of music, get his letters in the volume edited by Rosa Newmarch. Often, as in Tchaikowsky's case, the most intimate view of the life of a great man can be obtained by reading his correspondence.

Of his six symphonies, the "Pathétique" (pathos-teek) is, perhaps, the most popular. One of its most charming themes is this from the *Andante* which discloses that suavity and grace which the master gained from his visits to Italy, "the land of song."

Spring Song, by Emil Liebling

Emil Liebling was one of those transplanted Germans to whose brilliant abilities musical education and appreciation in America owe so much. He was born in Pless, Germany, in 1851 and died in Chicago in 1914. A pianist of nearly virtuoso powers, he also composed a goodly number of splendid piano pieces and songs. Among his teachers were Kullak and Liszt.

The rhythmic pattern of this graceful composition is as follows:



Observe how consistently and pleasingly this is employed. The left hand's imitative little phrase, in measure eight, should receive extra emphasis. Always keep your eyes "peeled" for just such spots, for they occur constantly in the music of every period. Section two, largely in the key of E major—as we can tell by the sharpening of D, producing the leading tone of this scale—also makes a brief excursion into G sharp minor.

Make this number very buoyant and light-hearted. The centerpiece, or counter-melody, which accompanies the last presentation of the main theme, must be stressed.

Reverie, by Sigurd Frederiksen

Here is a very compact and imaginative sketch by a composer new to our pages. Note the subdued beginning as the reverie—or day-dream—commences. Then gradually we are led up to the emotional peak which we know as the climax, from which a skillful descent brings us to the restatement of the opening measures. The word usually applied to that which follows a climax is *dénoûement*, pronounced day-noo-mong.

The suavity and mellowness of the key of A-flat are well exemplified in this number. Play at a very moderate tempo, only hurrying a bit as the climax draws near. See how many tone colorings you can achieve in playing this piece.

Allegretto from the 7th Symphony, L. van Beethoven

The survival of the fittest is a spectacle which may continually be observed in music as well as in life. Thus the fact that Beethoven's symphonies, more than a hundred years after they were written, remain the greatest works of their kind, argues a tremendous vitality of being and universality of emotional experience. This "Seventh Symphony," though not quite as popular as the "Pastoral" (6th), appeals to us as a magnificent production. The Haydn influence can be frequently felt in its pages. Here is a portion of the *Allegretto* movement. Play it with strict rhythm.

For another symphonic excerpt in this same issue, see the *Andante* from Tchaikowsky's "Symphonie Pathétique."

The opening section of the Beethoven *Allegretto*, which is scored for violas, cellos and double basses, makes an indelible impression on one's mind when played by a fine orchestra.

Heaven, by Mana-Zucca

Quite different from Madame Mana-Zucca's usual style, this song does not belong to the "spiritual" class, and yet it partakes somewhat of the nature of such works. It has tremendous "go," as well as an abundance of humor. The *tessitura*, or voice range, is by no means extensive; thus the song becomes available to a large percentage of singers.

Study carefully the dialect of the poem. Dialect, poorly presented by either singers or speakers, awakens no enthusiasm in the bosoms of the audience.

You will be interested to learn that Clarence Cameron White, noted Negro violinist and composer, has recently compiled a fine solo voice collection of the best of the spirituals. The harmonizations are his own and very pleasing.

(Continued on page 132)



Louis XVI Period Grand

In Figured Walnut — Hand-Chiseled

A lovely grand designed and built by master-craftsmen. An art object in an age where "mass production" — properly belonging to mechanics—too often invades art.

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THE SINGER'S ETUDE

Edited for February by
LOUIS GRAVEURE

It is the ambition of THE ETUDE to make this Singers Department "A Singer's Etude" complete in itself



Louis Graveure Presents New Theories of Vocalism

As Told to R. H. WOLLSTEIN

"THERE IS ONE great problem which all teachers of singing encounter and which many of them evade. This is the problem of making enunciation run along with tone production. Which needs explanation. Fundamentally, good tone production and good enunciation—two indispensable elements of good singing—are opposed. They are created by two different sets of muscular movements, which are diametrically opposed and which tend naturally to work against each other. All the muscular movements necessary for strong, clear enunciation are compressive, while all the muscular movements necessary for the production and emission of a large, full, rich tone are expansive. What happens is that, unless proper care is exercised, the expansive movements, required for good tone, harm clear enunciation; and, similarly, the compressive movements, required for good enunciation, prove all wrong for tone. The separation of these two sets of movements, or, better, perhaps, their perfect combination and synchronization, forms one of the chief problems of singing.

"All known systems of singing sacrifice one for the other. The Italian school, for instance, inclines to disregard enunciation, in striving for good tone; while the French school tends to neglect tone production, in striving for flawless enunciation. The German school, on the whole, errs in the same direction as the French. One frequently hears it said that the 'hard' quality of the German language—especially of its consonants—acts as an obstacle to the production of good tone. This, of course, is a great mistake. There is no language—nor any sound—hard enough or tight enough or compressed enough to mar the production of a really good tone.

Pulling the Tone

"THE SINGING TONE must be large, round, voluptuous, rich. The production of such a tone is secured on the principle of echo and resonance. Tone must not be pushed along the breathing apparatus, but pulled along. A pushing movement constricts the resonating chambers, and closes them, while a pulling movement expands and opens them.

"On the other hand, the clear enunciation of vowels as well as of consonants requires that the enunciatory apparatus be constricted and tense. All consonants and seventy-five per-cent of the vowels are formed by a definite constriction of the muscles of the mouth, the lips and the tongue. If these muscles are not tense, the enunciation is 'flabby.'

"Since most minds normally run along a single track, the teacher of good singing habits is constantly faced with the problem of having his students keep the diaphragm and the throat expanded at the same time that the mouth and the lips are contracted. The problem is not very different from that venerable school-boy feat of rubbing

the stomach with one hand and patting the head with the other, at the same time! Yet, the two can be balanced. By regarding the muscular movements of the enunciatory apparatus in the nature of a horizontal pull, and those of the entire resonating apparatus as a large, continued vertical curve, these naturally opposite factors may be synchronized into good singing.

The Resonance Problem

"LEAVING THE PROBLEM of enunciation, and turning to that of resonance, I come to one of my pet theories. What is normally called *voice* is really nothing but resonance. Consequently, by proper resonance, any voice may be turned into that medium of agreeable sound which people have in mind when they say (illogically enough!), 'He has a voice!'

"Everyone has a voice and has it in pretty much the same degree. All vocal cords are similarly constructed, and voice differences do not originate there. Actual *voice*, which depends for its production on these cords alone, is nothing more than a bit of pitch, of the intensity of a whisper, and barely audible. *What we call voice* is produced by the resonating of that bit of pitch that comes off the vocal cords. Voice differences originate in this resonating apparatus, in the resonating organs from the diaphragm to the lips. We say a person is born with a 'natural voice.' What we should say is that a person is born with a set of muscles, between his diaphragm and his lips, that *naturally* lift and pull out so that expansion is unconscious and the air passing through them is properly resonated without effort. Caruso possessed one of those rare voices that are naturally, effortlessly perfectly resonated. However, people

with less gifted muscles can be taught the muscular expansion necessary for proper resonance and, consequently, for good voice.

Listen or Feel

"I BELIEVE, in fact, that the voice should be trained entirely through the channel of muscular sensation, and not by the ear. The student should be taught how the various muscle-movements feel, instead of being told to listen to the sound of the tones he produces. One of the chief faults of voice teaching is that it centers its efforts on the effect and not the cause. Sound is the goal to be striven for; emphasis in teaching should be laid on the means towards that goal, the causes of the tone—in other words, the muscular movements which actually bring it out. Voice training by sound is the least dependable method you could have.

"Suppose, for instance, that you have been told (as you doubtless have) to make a certain tone in your work *sound* in a certain way. Very well. You go straight way home to the room in which you practice, and bend all your energies toward listening to your tone and making it sound just right, according to instructions. At first, it does sound just right, and off you go to your teacher's studio, to prove yourself. But the chances are that the room there is larger than yours, and that the acoustics are different, with the result that the tone you have been practicing at home *sounds entirely different there*. What happens next? For a second, perhaps, you are distracted by the ruin of your effort. Then you proceed, hurriedly, to alter your entire method of producing and emitting your tone, so that it may *sound* the same as it did at home.

"You may multiply that example by a number of rooms you have occasion to sing in—your practice room, the parlor, the bathroom, your friends' parlors, your teacher's studio, small concert halls, large concert halls—and each time you find that to approximate a certain *sound* under altered conditions, you are changing your method of getting that tone out. Learning to sing by sound amounts to a constant change of your entire singing method. This, obviously, is a poor policy.

"How to remedy it? By giving up the habit of learning to sing by sound. The proper way to learn to sing is by the *muscular feel* of the thing. Familiarize yourself with the actual physiological movements involved in the muscular expansions necessary for proper tone production. Make these movements yourself, and concentrate on the feel of them. Never mind the sound, but learn what the *feel* of the muscles feels like, in your diaphragm, your chest, your throat. Then you have an infallible guide as to whether or not you are producing your tones correctly. Your own sensations of the muscles of your own body will not change.



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The Guide

"SENSATION is the only 'reliable' indicator as to whether the muscles of the resonating apparatus are properly expanded, and whether the air is echoing properly in the resonating cavities. By way of a parenthesis, let me say that the term 'cavities'—like so many of the traditional expressions used in voice teaching—is more suited to leading the student astray than to helping him. 'Cavities' suggests great, hollow places in which the tone may get caught. Yet tone should not remain in anything. Its business is to come out. Similarly, voice *placing* suggests the idea of putting it somewhere, when its only function is to come out, in a large, expansive sweep.

"I prefer to think of the tone producing apparatus as a resonating column, extending from the diaphragm to the lips, through which the tone is passed and echoed in the various hollows or sacks (or cavities) along the line of progress. If the tone is to be large and rich, the surfaces of these sacks (or cavities) must be expanded to tension when the air vibrates against them. It must be remembered, though, that the *tension desired is that of expansion and not of contraction*. It is most important that the two should not be confused.

The Soft Tone

"THE FACT that soft singing is so generally misunderstood—and so rarely well executed—is the direct result of such a confusion. Loudness or softness of tone depends upon the rate at which the diaphragm sends the breath against the vocal cords. Good tone, whether loud or soft, results only when the air strikes against surfaces that are tense. The prevailing idea is that a loud tone requires effort and expansion and that, simply by the law of contraries, a soft tone requires relaxation and ease. This is incorrect. Producing a tone by relaxing the surfaces of the resonating apparatus makes that tone sound either breathy or falsetto. This is precisely what a regrettably large number of the soft tones one hears do sound like. Air travels up against the vocal cords at a lesser rate for production of a soft tone, but the surface it strikes must be just as tense as they are for loud tone. The throat must be like steel; there must be no relaxation—remembering, of course, that the tension and the steeliness to which I refer are the result of muscular *expansion*. Similarly, a loud tone should not occasion violence or effort or blueness in the face; it is produced quite simply by a larger amount of air striking the vocal cords and becoming resonated against the surfaces of cavities that are tense from expansion.

"Any deviation from this principle of expansion makes the resulting tone inferior to the best tone producible. That is why I am opposed to any nasal tone whatever. I have been called revolutionary because of my theory that singers should avoid any tone in the nose. I believe this, none the less, and base my view on the ground that muscular movements which are in any way non-expansive harm the chances of producing the best tone possible. Now, in order to place, or transfer, tone to the nose, the throat must be contracted. It is impossible to get nasal tone otherwise. And that is why I believe that nasal tone is wrong. The throat should never be contracted; it is but one of the passages along the resonating column which must always be expanded, in good tone production. What about the nose, then, if there should be no tone there? The nasal passages are to be used simply to warm the air that is taken into the throat and sent along the resonating column.

Tone Color

"EXCEPT for inborn and individual quality of voice—which is as natural and fixed as the color of the eyes—reso-

nance is the regulator of all other vocal equipment. Resonance controls tone, volume, and even pitch. Let us take, first, the case of the 'small voice,' as an instance, although, as a matter of fact, there is no such thing as either a 'large' or a 'small' voice. What we call a small voice is simply tone produced by means of undeveloped resonance. Any voice can be made large by proper development of the muscles of the resonating apparatus.

"Taking, next, the question of range, any voice can be given the high or the low tones it happens to lack, without the baneful results of 'forcing' or 'cracking.' Here again, the traditional expressions used in describing range need correction. We talk, habitually, of 'natural range.' Let us stop for a moment to consider what range really is. Range means simply the degree of relaxation or tension of the vocal cords at the moment a tone is made. In producing high notes, the cords stretch out; in producing low tone, they relax. Thus, the so-called natural range is again a question of muscles rather than of voice. It means that degree of relaxation or contraction in the muscles of the vocal cords that comes naturally, without effort or knowledge. As soon as effort and knowledge are brought to bear upon the muscles of the vocal cords, though, they can be made to stretch out or to relax quite at the will of the singer. Anything that depends completely on muscular action can be trained.

Muscles and Range

"IN DISCUSSING range, there are other factors to be kept in mind besides the tension of the vocal cord muscles themselves. In visualizing the vocal cords, for instance, we see that they are two little bands, stretching from front to back, across the throat. In producing a high tone, which is equivalent to stretching those cords out in the direction of their length, the singer must be on his guard that the muscles of the throat expand too. Otherwise the stretching cords meet an obstacle in the contracted, or even non-expanded, throat and become pressed back or 'buckled.' It is exactly as though you were stretching rubberbands across the top of a box. When the bands have stretched as far as the walls of the box permit, one of two things must happen; either the bands must stop stretching, or the walls of the box must give, to accommodate them. Thus, in the case of the cords in the throat, either the cords must stop stretching, or the throat must expand to accommodate them. If the throat does not expand to suit the stretching of the vocal cords, their expansion is impeded, and the tone that results is checked and shrill. That is one of the fundamental explanations of defective high tones.

"Thus the muscles are responsible for pretty nearly every factor in the art of singing. Muscular sensation is the best means by which singing can be taught. Muscular expansion is the basis of tone production. Muscular control is the means of regulating both the range and the volume of the voice at will. By proper muscular development, too, unpleasant voices may be built into delightful ones. Let me offer one of the many illustrations of my own teaching experience. A student came to me with a voice which, in traditional terms, would have been called so 'naturally unlovely' that I was inclined to advise her not to waste her energies on vocal work. The girl was of so musical a temperament, though, and so admirably in earnest about her vocal work, that by teaching her what good tone production should *feel* like, the 'natural unloveliness' of her voice wore off. Suffice it that, some eight months later, she carried off an important vocal prize, in wide-spread open competition. Magic didn't do it. Muscles did!"

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THE ORGANIST'S ETUDE

Edited for February by
GORDON BALCH NEVIN

It is the ambition of THE ETUDE to make this Organ Department "An Organist's Etude" complete in itself

How to Produce Color in Small Organs

IT IS generally admitted that of all the needed elements in good organ playing tonal variety is among the most important. And with not a little truth one might propound the paradox: *the smaller the organ, the greater the need for variety!* On a large instrument the player will almost inevitably produce a certain number of effects. Indeed he can hardly avoid doing so; but with a small instrument there must be concrete, active endeavor, a conscious striving to produce contrasting effects.

Perhaps the chief opportunity, and one that is almost universally missed, occurs in those passages which may be called "connecting links" or interludes. An illustration of this construction may be found in the familiar *Melody in F* by Rubinstein. Following upon the first forty-eight measures of melody, there comes a little eight measure section of chromatic modulation back to the dominant of the key of F. In those eight measures of rather poor music (1) lie an opportunity for color.

Grasp that opportunity, and use a tone color entirely different from the registration that you have been using up to that point. Perhaps your solo combination has been one in which strings predominated? Then, for this interlude, make a radical change and use the Oboe alone. Or the Open Diapason on the Swell. Or even the Flutes 8'-4' on the Swell, if nothing more startling is available. The important thing is *do something different*. Do not do the thing that so many amateurs do—fall back upon a dull-toned 8' Flute, or, worse, continue with the chord-work upon the same stops that have been used on the preceding forty-eight measures of melody! Do something! Make a change!

Phrasings in the Serenade

OR, CONSIDER the familiar Schubert's *Serenade*. Here we have a series of melodic phrases of four measures' length, interrupted by two-measure phrases in the accompaniment. These two-measure phrases again offer a chance to change colors. Do it! Your solo combination may have been one in which reeds (Oboe or Cornopean) or strings, or a mixture of both, have predominated. Very well, let the two-measure phrase become a thing of beauty in itself by the use of Flutes 8'-4', or perhaps a Flute and Vox Humana combination. Here, as in the previous illustration, let the contrast be a genuine one. Remember that average audiences are not sensitive to minute or very gradual changes of color; if you want such an audience to realize that you are producing effects you must play your contrasts off sharply against one another. This need not imply violence and should not. Rather is drabness the danger to be fought against.

These two illustrations are typical of the very large number of "melody pieces" for organ. Consider now another kind of opportunity such as is found in the opening eight measures of the *Gavotte* from A. Thomas' "Mignon," three big chords followed by three slurred leaps of an octave. Now it is quite possible to play those opening three chords with identical tone

quality, and no one can say that this is wrong. But, if you are trying to produce maximum variety, why not at least experiment with changes in color? For instance, have the manuals coupled and play upon the Great: first chord, Swell without strings or reeds, Great, Flutes and Open Diapason; second chord, add reeds to Swell and take off Diapason from Great; third chord, take off Swell reeds and add strings. Repeat the formula on the three slurred octaves that follow.

In this treatment the color shifts from Diapason to Reed to String, retaining something of coherence through the Flutes that remain drawn on both manuals. There is ample time to make the changes by hand on the stops themselves, if pistons are not provided or set-up for the shifts. Here again the suggestion is to make your contrasts where they will show most clearly to the listener.

Registration for a Purpose

SOME PLAYERS actually go through a great many motions with the stops and couplers and yet give to their hearers an impression of negligible variety. Others, though apparently going through very few motions, give an impression of ample and varied color. The explanation is simple: the first class wastes its energy on the things that are not evident (such as adding or taking off a 4' Flute from a solo combination!); the second class puts in its strokes where they will tell. The first is fussy and thankless registration; the second is definite and positive in effect.

Another method of getting color and variety is to use certain stops for solo effects, stops ordinarily not regarded as solo stops. For instance, the Great Open Diapason 8', is a register that many amateur organists never even consider as a solo register. Now it is perfectly true that the extreme bottom and top of most Diapasons are not exactly exquisite tonally, but in most examples there is a range starting at tenor F, and continuing upwards about two octaves, that is quite satisfactory for solo purposes. And a vast number of melodies may be accommodated in this range, in some cases by the simple expedient of transposing the melody an octave lower than it is written. Here, then, is another tone color to add to your list of possibilities. Get over the idea that a melody for organ must inevitably be associated with the Oboe or Vox Humana stops! An assertive solo voice, if not over-used, is a great weapon.

New Tone in Old Organs

WHILE ON this subject of assertive solo stops, the writer is reminded of an incident that happened in his own experience some years ago. While on his summer vacation, he was asked to play a service on an old tracker-action organ, the request coming in almost immediately before the time of the service. There was no time to try out the instrument, but from knowledge of the maker of the instrument, and the decidedly "pre-war vintage," it was evident that it consisted of good flutes, rather good diapasons, strings so feeble as to be considered dulcianas by modern standards, and an Oboe and Trumpet.

Since there was also no time to select any set pieces, the writer fell back on the expedient of improvising the prelude, offertory and postlude. For the offertory he created a melody piece with the tune in the compass of the tenor voice and gave it to the Great Trumpet. The tone was rather keen and pungent, and quite assertive, not at all unpleasing. After the service was over, one of the officers of the church came

Tones that Will Not Blend

THE VERY opposite of the last example can be true, also, and, with regard to the modern, keen-voiced strings of the Viol d'Orchestre type, is quite so. Beware of the *constant* use of these modern strings! They are so highly individualized, and, as a rule, such poor blenders with other tones that they assert themselves in the midst of almost any registration. In chord work, especially in the accompaniment of anthems, duets and solos, keep them out of your combinations not less than one-third of the time. All of which leads to the observation that variety depends quite as much on what you leave out of combinations as it does on what you put in!

Sub and super couplers are devices that can aid in producing tonal flexibility. The combination of Swell Bourdon 16' and Aeoline 8' is not anything remarkable for chord work. But draw a super coupler on it, and play chords that are not too low in *tessitura*, and you have a rather pretty effect. Or reverse the formula, and, with 8' Strings and a 4' Flute, draw a sub coupler, again playing chord work that is not too thick in the tenor octave.

Sub and super couplers together are more dangerous. An unbalanced, unorgan type of effect is likely to result. In working with such effects it is far safer to confine the sub and super work to cross-coupling from the Swell to the Great, being careful to keep enough 8' stops drawn on the Great to produce a firm middle effect.

The same warning may be given regarding "unison-off" devices. They have some value in arranging combinations for melodies: for instance, the Oboe with Swell to Swell 4', Swell to Swell 16', and Swell "unison-off," will give you an odd effect on tunes of a quasi-oriental type. In chord work, they are rather generally regarded as being of little or no use, an opinion to which this writer heartily subscribes.

Dynamics

FINALLY, never forget that dynamics have their big part to play in producing tonal variety. An organ having two swell-boxes is at least thirty percent more flexible (capable of producing the impression of variety) than an organ of the same number of speaking stops but having only one swell-box. This is due to the capacity of the former to lift one color above another to any desired degree, or immediately to reverse the preponderance. Consider the infinite variety of the string quartet: dynamics account for its flexibility quite as much as do the changes of tone quality made possible by varied bowing.

Remember that a *sforzando* effect produced by the swell-box is one thing, and that a *sforzando* produced by suddenly adding stops is another, and that both have their places. Analyze your playing to see whether you are making use of both types of accent. So, too, with the Crescendo Pedal. Do not limit its use to the lazy player's "easy way" of getting the full organ. Study its possibilities for graduated accents, for occasional blazing sweeps to



GORDON BALCH NEVIN

imaxes. Keep the ideal of tonal variety ways in mind, experiment much with the sources available, and study the work of

such of the best players as it may be possible for you to hear. It is a long but a fascinating road.

Saving Nervous Energy

AT ALL TIMES there hangs over the musician a sword suspended by a single thread. That sword may be described by many terms, all of them related to the medical term *psycho-neurosis*, and all of them sub-divisions of that condition popularly called "nerves." Anxiety, depression (the blues), obsession, fear, all relate to a condition in which the mind of the sufferer is functioning in an abnormal manner. And musicians are peculiarly subject to such conditions.

The life of a busy organist and choir-master is such that it is small wonder that various forms of nervous disturbances are quite prevalent. Organists as a class are very sincere, hardworking, painstaking people. They take their work very much to heart, which is as it should be. But this very sincerity tends to a too-continuous concentration of the mind in one groove of thought, and unless this condition be relieved, the overhanging sword kills.

In view of the tremendous amount of popular exposition of scientific and medical matters in the magazines of the day, it would seem superfluous to urge recreation and the pursuit of hobbies; any thinking individual should be aware of the need for these means of refreshment. But, in spite of all the propaganda, there remain many who refuse to take the time to change their daily habits of thought. What folly, when all around us we see business men and women turning their backs on the daily job to seek renewed vigor and a fresh mental attitude by the pursuit of some sport or hobby!

Practicing with Discrimination

THERE IS much that one can do to avoid wholly draining the supply of nervous energy. Consider the question of practice. How often is time and energy wasted by the senseless habit of practicing every note and measure of every piece that is to be played! Indiscriminate repetition of hard parts and easy parts alike certainly shows no intelligence in practice. But how often do we witness it! How much better it is to concentrate on the sections that require the most polishing, working those out thoroughly, then pulling the whole piece together.

Then there is the question of choir rehearsals. Two errors are outstanding here: first, the same indiscriminate repetition of entire anthems—hard and easy parts like—as was instanced regarding personal practice; second, the tendency of many directors to long-winded remarks to their choirs.

The first point calls for the same remedy as does the similar condition in personal practice, that is, analyze the work to be done, select the difficult parts, work those out thoroughly, put the whole thing together. The second point requires a new viewpoint on the part of the director. A rather good plan is to have some friend in attendance at a rehearsal, armed with watch and pencil and paper, and have a record made of the relative time given to actual work and to "addressing the choir." The results would be startling to many a director who thinks himself efficient.

Regarding this second point, whether we approve of it or not, there is taking place a decided change in the attitude of

the public towards "speeches," talks and addresses. The public demands that talks be snappy, brief and to the point. Possibly it is due to the influence of the radio—where anything approaching prolixity is taboo, where the long-winded speaker soon loses his audience by the easy turn of the dials! Whatever the cause, the condition is here. Hence, make your remarks to your choir exceedingly brief, wasting not a word nor a moment's time. Keep your choir *working*, not listening to the music (?) of your speaking voice. All of which will not only save your own energy, but will also help to limit your rehearsals to a reasonable length.

Reasoning Oneself into Assurance

WHEN YOU come to public performances, the mental attitude adopted is the important thing. The problem then is, for most players, one of combating a peculiar mob psychology, that is, the fear of a crowd. I know players who can appear without a tremor before two-hundred people but who suffer agony before twelve or fifteen hundred! Why the change from poise to panic in the presence of a mere multiplication factor? If you are prepared to play your program before one person, why not before many? An audience is only a collection of one hundred ones, or a thousand ones, as the case may be. Reason the thing out with yourself along this line, reducing your audience to its smallest unit, that of a *person*, a *single listener*, and forget how many of those units happen to be present. It is not so hard to do and gives great comfort to many who have followed the line of thought.

Finally, when you are through a service, a rehearsal, teaching or practice, get off the musical life completely for a short time. One of the most annoying failings of musicians is their propensity for talking shop. One wonders if some of them can talk anything else! Many of them are as bad as those pests of the auction bridge world—the post-mortem experts who play a hand all over verbally when the hand is all played out with the cards! How they persist in hashing over a concert in which they have just appeared, patting this one on the back, ripping that one up the back, keeping their minds revolving in the same limited orbit.

The Hobby for Musicians to Ride

HOW MUCH better to turn decisively away from the music that has been done to something radically different. Personally, if I have nothing else arranged, I like to go immediately to an interesting novel, or one or two good short stories, following any public work. It need not necessarily be literature "to improve the mind," though that is a matter of personal preference; it should be something to remove the thought-processes that have been working and substitute other and different ones. I rarely sleep badly following a recital, and I attribute this to a healthy dose of fiction before going to sleep.

In short, the big thing in avoiding nervous troubles is to work hard when you do work, but get off the subject into some mind-diverting relief when you are not working.

"It seems a strange thing that even well-known organists, in giving directions for registration, often suggest that the organ pedals be not used when sopranos are singing alone, in spite of the fact that the absence of the undervoices makes it more necessary to use the pedals at such times. The place where the pedals may be left silent is when the lower voices are singing alone."—HENRY HACKETT.

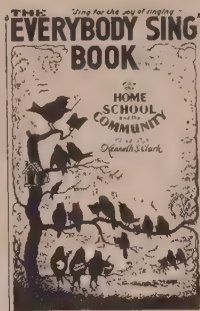
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Choirmaster's Guide

FOR THE MONTH OF APRIL, 1931

(a) in front of anthems indicates they are of moderate difficulty, while (b) anthems are easier ones.

Date	MORNING SERVICE	EVENING SERVICE
FIFTH	PRELUDE Organ: March Processional..... Loud Far O'er the Hills..... Frysinger Piano: O Lamb of God..... Bizet	PRELUDE Organ: Hosanna Wachs Piano: Prayer from "Der Freischutz"..... Weber
	ANTHEMS (a) Hail to the King..... F. Mendelssohn-Bartholdy (b) Ring, Easter Bells..... Baines	ANTHEMS (a) Christ is Risen..... Morrison (b) An Evening Hymn..... Pitcher
	OFFERTORY Easter Morn Risher (Soprano solo)	OFFERTORY Agnus Dei Tolhurst (Violin with Organ or Piano Accept.)
	POSTLUDE Organ: Marche Pontificale..... Lemmens Piano: Theme from Sonata in A..... Mozart	POSTLUDE Organ: Grand Chorus in F..... Sheppard Piano: Peace at Eventide..... Lautenschlaeger
	PRELUDE Organ: Alleluia Diggle Piano: Hymn to the Sun..... Rimsky-Korsakow	PRELUDE Organ: Evening Prelude Read Piano: Lavender Poldini
TWELFTH	ANTHEMS (a) Break Forth into Joy..... Barnby (b) Awake, Awake Hopkins	ANTHEMS (a) Lead Us, O Father..... Spross (b) Near the Shore..... Havens
	OFFERTORY Only Waiting Williams (Duet)	OFFERTORY Come, Gracious Spirit..... Morrison (Tenor Solo)
	POSTLUDE Organ: Easter Joy..... Hosmer Piano: Allegretto from the Seventh Symphony Beethoven	POSTLUDE Organ: Finale Sheppard Piano: Convent Bell Valdemar
	PRELUDE Organ: Morning Prelude..... Read Piano: La Cascade..... Dupre	PRELUDE Organ: Elegie Sheppard Piano: Shepherd's Lullaby..... Hewitt
	ANTHEMS (a) The Lord Jehovah Reigns..... Marks (b) I Lay My Sins on Jesus..... Speaks	ANTHEMS (a) God So Loved the World..... Marks (b) Behold, God is My Salvation..... Dale
NINETEENTH	OFFERTORY Ninety and Nine Wooler (Baritone Solo)	OFFERTORY I Shall not Pass Again This Way..... Effinger (Duet)
	POSTLUDE Organ: Joyous March..... Rogers Piano: Andante Religioso..... Lautenschlaeger	POSTLUDE Organ: Festival Postlude in C..... Rockwell Piano: Meditation Drdila
	PRELUDE Organ: Andante in F..... Sheppard Piano: Andante from Op. 78..... Schubert	PRELUDE Prelude: Meditation Morrison (Violin with Organ or Piano Accept.)
	ANTHEMS (a) Awake, Thou that Sleepest..... Maker (b) Suffer Little Children to Come..... Cranmer	ANTHEMS (a) God Hath Appointed a Day..... Tours (b) Holiest, Breathe an Evening Blessing Barrell
	OFFERTORY Gracious Father, Hear Us..... Wooler (Soprano solo)	OFFERTORY Dear Lord, Remember Me..... Stults (Alto solo)
TWENTY-SIXTH	POSTLUDE Organ: Church Festival March..... Stults Piano: March Tschakowsky	POSTLUDE Organ: Nocturne in A..... Peery Piano: Church March Garland

Anyone interested in any of these works may secure them for examination upon request.

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"Can't you just sort of see fairies when he plays, Doctor?"

ORGAN AND CHOIR QUESTIONS

Answered

By HENRY S. FRY, MUS. DOC.

Dean of the Pennsylvania Chapter of the A. G. O.

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Q. On page 740 of the October number of THE ETUDE your correspondent asks for information regarding the publishers of an Anthems Collection entitled "Twenty-Five Anthems by Twenty-Five Composers for Twenty-Five Cents" which information you were not able to supply. I presume that the book referred to is the one published in Chicago by E. O. Excell (1903) entitled "Twenty-five Anthems by Twenty-five Authors" for 25 cents, Vol. 1.—O. L. Fogle.

A. We thank Mr. Fogle for the information and quote it here in answer to the inquirer in the October number of THE ETUDE.

Q. I have a chorus of thirty-two voices and would like to know the best way to arrange the placing of the different voices. Also how shall I arrange them for eight-part singing? We have had them arranged in two rows, but have ten or fifteen new members this season and had thought of arranging them in three rows. Will you please give me the names of three or four fine numbers for a cappella work, of sustained character?

A. For ordinary work you might place the voices as follows:

Tenors and Basses Sopranos
First Sopranos Second Sopranos
First Altos Second Altos

For eight-part work the sopranos and altos will have the same seating arrangement, with the tenors and basses divided into first and second sections, first tenors to the left, second basses to right. As it would be wise to have them placed that way for ordinary work the arrangement suggested above can be used for either four-part work or eight-part work. If a complete chorus is desired on each side for antiphonal work between the two sides we suggest the following:

Tenors and Basses Sopranos
Altos Sopranos

It, for ordinary work, the arrangement we have suggested places the men too far in the background, they might be placed as follows:

Sopranos Tenors Basses Altos
Sopranos Tenors Basses Altos

which will bring some tenors and basses on the second row instead of the third.

Some a cappella numbers are: God is With Us, Kastalsky; Cradle Croom, Banks; The Sins of the World, Maitland; Thou Hidden Love of God, Timmings.

Q. I am planning to install a pipe organ in my residence, and have been advised to purchase an instrument built according to specifications enclosed. Will you give me your opinion on these specifications? Will an instrument built accordingly have good volume and flexibility, and can I get really good combinations with the different wood and metal pipes?—W. C. S.

A. Since the specifications include only two sets of pipes, Bourdon (wood) and Salicional (metal), we cannot endorse the proposition as one that will prove satisfactory to you. Neither set of pipes suggested is of the "volume" type, and the result of the ensemble is likely to be "thin." No Open Diapason is included. This stop is the foundation tone of an organ and should be included. If the amount of space is available, for the installation of a residence organ, the specification should include foundation stops as well as those of colorful type, such as Vox Celeste, Vox Humana and so forth. Would also suggest that you assure yourself as to the quality of the mechanical and tonal equipment furnished in considering the builder to be selected.

Q. In your department in the June issue of THE ETUDE you stated that you could obtain by special request a copy (two volumes) of "The Art of Organ Building" by Audsley. Will you kindly send me full information in reference to these works including the price, also name books dealing with the modern organ, with prices?—D. J. J.

A. The publishers of THE ETUDE can probably secure a second-hand set of "The Art of Organ Building," and, while we cannot quote a definite price, the approximate cost will be from fifteen to twenty dollars. The most recent book—and a very informative one—treating on the modern organ is "Contemporary American Organ" by William H. Barnes, the well-known organ architect, price \$4.00. This work may also be secured from the publishers of THE ETUDE.

Q. In all my choir experiences, in performing the processional march, I have been taught to step in 1/4 time, that is, stepping with the left foot on the first beat, balancing the body by the right toe on the second and stepping again with right foot on the third beat and so forth. This, to my knowledge, has always been called a "toe balance step." Now someone comes along specifying the use of 3/4 time, which, to me, seems almost impossible without putting in a number of unnecessary steps, making the processional

jumpy and jerky. Can you give me any information on this matter? Just how would you go about teaching such a system?—I. T.

A. We see no reason for the change to 3/4 time, but if it is required would suggest that a dignified "walk" be used without trying to keep in step with the music.

Q. Will you please advise me why one of the notes of the Great organ of a tracker instrument should play when any one of the stops on that manual is drawn? I personally checked everything to the wind chest. Can it be the "slide" which is inaccessible?

Please name a few medium grade preludes for a small two-manual organ, which will be suitable for large church gatherings or festival occasions. I might mention that I have nearly all the organ books issued by the publishers of THE ETUDE; so if you will name others it will be helpful.—W. A.

A. The trouble you mention might be caused by dirt on the valve, or by the loosening of the chest filling or wedge in front of and in back of the valve, due to dryness or age. By taking off the "bung" or front board of the chest you can take out the valve and ascertain whether dirt or loosening of wedge is causing the trouble. If dirt is on the valve the key will be slightly depressed. You might examine the following numbers for Preludes: Jubilate Deo, Silver; Festival Prelude on "Ein Feste Berg," Faulkes; Alleluia (Easter), Dubois; Hosannah, Dubois; Exaltation, Warner; Festivity, Jenkins; Prelude Heroic, Faulkes; Introspection, Smith; Joyous March, Rogers; Song of Triumph, Rogers.

Q. On perusing an issue of THE ETUDE, I noted that there was a section wherein Organ queries of all types were answered; so I shall be greatly obliged if you would please be good enough to let me know if any manual or treatise has been published in your country on the subject of the "Wurlitzer Unit" Organs, or what is known over here as the "Cinema Organ."—J. D. D., Bristol, England.

A. The organ you mention is built on Hope-Jones principles. Through the courtesy of The Wurlitzer Organ Company we are sending you two books which contain information about this type of organ.

Q. Will you please tell me how to tune the Pedal Bourdon 16'? How is the tremolo adjusted? The organ is over fifty years old.—L. R.

A. The Bourdon pipes are tuned by the moving up or down of a stopper in the top of the pipe. Taking the age of your organ into consideration, we suggest your trying to adjust the tremolo by the lead weight on a wood lever, or on the spring which allows entrance of the air. Also follow action leading from draw stop to spring to ascertain whether the buttons may have rotted away. It might be advisable for you to have a practical organ man give the matter attention. The tremolo is no doubt intended to be effective on the Swell stops only in your organ.

Q. I am somewhat interested in the pipe organ, at least enough to want to own one. As I cannot afford to buy one I plan to make one of my own type, something much different from the usual organ. I shall call it a Novelty Electric Organ. The idea is to have everything as much electric as possible—

Reeds, stop tablet contacts, combination piston contacts, piano pedal contacts, with direct valve for pressure to reeds, pipes and pneumatics in the player piano. Bells, drums and chimes will be just the electric hammer. The console will be the size of an ordinary writing table, and the organ will fit in a piano case, modern in color and design. Would this "go over big" in vaudeville? Will you send me names and addresses of locations of various pipe organs in Michigan (near Lansing), perhaps in Jackson or Kalamazoo?

A. Such an instrument if successfully produced might "go over" in vaudeville. The idea of a portable organ is not new, however. There is already a "direct" electric action organ on the market, as well as a pipe organ in a grand piano case, such an instrument being used in one of the broadcasting studios in New York. In making your organ "electric as much as possible" it will be advisable for you to take into consideration the liability of burning out contacts. There are undoubtedly a number of organs in the town you name, but we have record of the following:

First M. E. Church, Jackson, Michigan.
St. Mary's R. C. Church, Jackson, Michigan.
St. Paul's P. E. Church, Jackson, Michigan.
First Church of Christ Scientist, Lansing, Michigan.
First M. E. Church, Lansing, Michigan.
First Presbyterian Church, Lansing, Michigan.
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Selecting Music for Small Orchestra

(Continued from page 99)

were the waltzes by Strauss. Mendelssohn, Gounod, Meyerbeer, Verdi and any number of well-known composers were employed. The audiences enjoyed them and the students were able to play them with quite a bit of finesse due to the splendid orchestrations we were able to obtain. The reason these compositions were liked was because the delightful melodies were pleasing. The light operas were by no means neglected and we played selections from "The Student Prince," "Prince of Pilsen," "Waltz Dream" and Gilbert and Sullivan's operettas, as well as Victor Herbert's. We did use some popular music but employed it sparingly; I object to it being used all the time, and yet I feel that a little is good in its place. We played it for exit marches to several plays and exhibitions at which we furnished the music, and found that it was well received. It had the psychological effect of enlivening the audience after a long-drawn-out evening. Yes, we played the famous *Stein Song*!

Pieces for a Purpose

MUSIC THAT is beyond the skill of the student musician should never be

chosen. It is far better to have something easy which he can play before an audience without fear of making mistakes than something too hard. Neither should the piece be too long, for a long piece is tiring to the musicians as well as to the audience. In a small orchestra the wind instrumentalists cannot be expected to play for a length of time without tiring.

The community should be considered as to its make-up. If it is a German, Spanish, or French community certain kinds of music would have more of an appeal and the program should include pieces to satisfy the audience in general.

Music from light operas is always good for it has the entertaining and appealing melodies which nearly all people enjoy. By no means should the lovely marches be neglected, which the students like so well to play.

For small and limited orchestras, the main point is to strive for expression of the melody rather than for a deep interpretation of the harmonic structure.

—Sierra Educational News.

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Conditions

1. The prize is open to any student in any public, parochial or high school in this or any other country. The contestant need not necessarily be an ETUDE subscriber.
2. All compositions submitted to the office of THE ETUDE must bear a postmark not later than April 15, 1931.
3. In the case of a tie for any prize, an instrument of the value specified above for that prize will be given to each contestant in the tie.
4. All compositions must be written on one side only of each sheet of paper. Typewritten manuscripts are desirable but not necessary.
5. THE ETUDE RESERVES THE RIGHT TO PRINT, at regular space rates, compositions accepted but not winning the prize.
6. Owing to the immense correspondence at THE ETUDE offices, no compositions will be returned unless especially requested and accompanied by adequate postage.
7. Every composition must bear at the top:
Submitted in the School Band and Orchestra Contest.
My name is..... My age is..... My address is.....
..... I am a pupil of the..... School.
The name of my music supervisor in school is.....
The Instrument I play or desire to play is.....
8. All compositions must be the original work of the pupil unaided by adult assistance other than that which the pupil has acquired in the regular course of school instruction.

"Stop to think of what a good oratorio society or choral body in each community would mean: the conductor (perhaps the piano or violin teacher or the organist of the little city, with maybe a latent talent for conducting) could in no other way find an effectual way of developing this talent. The accompanist would become thoroughly familiar with the standard works, which otherwise would have remained closed to him or her, and such experience and the development attendant thereon would give a different and better complexion to the type of compositions he or she would select, and the work she would do with her own students."—JOSEPH REGNEAS.



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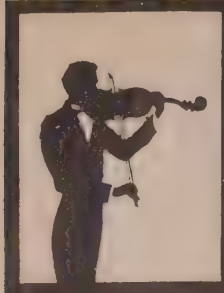
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THE VIOLINIST'S ETUDE

Edited by
ROBERT BRAINE

It is the ambition of THE ETUDE to make this Violin Department "A Violinist's Etude" complete in itself



The First Year at the Violin

The Instrument

By C. L. ROBERTS

A FEW principles of violin-playing must be mastered during the first year's study. A house built on a poor and unstable foundation, no matter how finely the structure may be decorated, is still no better than its foundation.

Many people feel that a cheap instrument, and a teacher of small abilities are good enough for the beginner. So many times we hear parents remark that if their child shows great talent they will, in the course of two or three years, buy him a better instrument and send him to a more skilled teacher.

If the parents start their boy or girl down the road to musicland with a cheap instrument in one hand, they may as well hand him the book of failure to carry in the other. It is like buying a beautiful automobile but learning to drive it with one hand tied behind the back. If the instrument on which he plays is so poor that a fine and mellow tone cannot be produced even by the teacher himself, the parent certainly cannot expect the child to be entranced by any sounds he may bring forth. An inferior instrument, if already purchased, had really better be used for kindling wood. If the father and mother are not good judges of violins, they should ask some friend whom they know to be a thorough musician, or some teacher to accompany them in their quest for a good instrument.

The Teacher

LET US now assume that careful selection has been made of a good instrument for the boy or girl. The next ques-

tion is the selection of a teacher. One should never employ an instructor who guarantees to make his pupils play a piece in ten lessons; remember he does not guarantee *how* the piece shall be played, and he hasn't mentioned the fact that to fulfill his guarantee he may be obliged to give little or no thought to the correct position and handling of the violin, which will mean far more to the child in later study than all the pieces he can struggle through.

Another type of teacher who is often to be viewed with suspicion is the one who presents his pupils in too frequent recitals during the year. These recitals are mainly for publicity, and only the advanced and most popular students receive marked recognition; and the teacher does not guarantee that the beginner will become either advanced or popular. He may, on the contrary, turn out to be very much in the background. This type of teacher who is full of promises lives in the hope that parents will employ him over a period of years, having faith that he will in time make their boy or girl the one shining star in the firmament.

An even more sanguine teacher tells the parents almost on sight that the child has unlimited talent. In fact he leads them to believe that he is actually a prodigy.

The real test of a teacher is, "How do pupils who have studied under his guidance for several years rank as musicians in your community?" Do they play only for their own amusement or are they thoroughly grounded and recognized musicians?

A teacher is not to be sought out merely because he himself is a splendid artist. Many an artist who is able to hold his audience spell-bound is an utter failure as a teacher, for he has not the gift to impart that knowledge to others. In short, one should select a teacher who does not use promises as his main selling point, but one whose pupils are a proof of thorough and patient training.

What to Expect of the Teacher

WITH EVERY text book should be purchased a notebook for jotting down the assigned work for each week, and any suggestions which the teacher may think will prove helpful in preparing the assignment. The notebook is valuable to the child, for it gives him no excuse to say that he forgot that he was assigned certain exercises which he may not have prepared, and it gives the parents an idea of the amount of work the child is able to cover with a week's practice.

Correct position is a point ever to be kept before the beginner. The violin should be held at a height even with the shoulder, while the left arm should come well under the body of the instrument. With the fingers brought well over the strings, playing upon the tips of the fingers, even on the G string, becomes simple. The use of the bow should be easy, with a firm hold upon the stick. Most important is the cultivation of a flexible wrist.

Every lesson should be mastered as thoroughly as possible. If an idea is not clear to the pupil it should be presented by several different methods and in various

exercises until the difficulty is overcome rather than be passed over with the idea that it will be met with again sometime. Simple scale work should be introduced after a few months, and the scales should be memorized. To be able to memorize quickly and easily will be a marked accomplishment in the later years of study and should be insisted upon as early as possible.

A number of simple melodies should have been thoroughly studied and the student should be able to play them all from memory during the first year's study of violin-playing. Memorizing is a point to be insisted upon and it must begin during the first year. I have in my acquaintance a friend who studied in a Fine Arts College over a period of several years, and was even then denied her diploma merely on the grounds that she was unable to memorize the required number of selections.

What to Expect of the Child

AFTER your child has spent a full year of study, not a year continually broken into by frequent vacations, illness or any one of a hundred excuses for not putting in his sixty minutes of thorough practice each day, or not taking his lesson at the appointed time, he should have a clear conception of first position technique in all the different keys, have mastered the simple major and minor scales and have memorized at least a few melodious solos which, although simple, he should be able to render in a well-trained and highly pleasing manner.

Leopold Auer's Great Legacy to Art

By ARTHUR M. ABELL

PART II

Reception in Berlin in 1912

THAT SAME afternoon I gave a reception for Auer, to which I invited all of the famous violinists who were in Berlin at the time. Among the guests was Franz Ries, composer of the famous *Moto Perpetuo* in G major, so beloved of violinists the world over. He was a very interesting man. He studied with Vieuxtemps in the 'sixties, and played second violin in his quartet. From Ries I learned many interesting things about Vieuxtemps, how the latter played, how he taught, and how he expressed his views on the art of the virtuoso. That afternoon Toscha Seidel played the *Vitale Chaconne* before his distinguished colleagues. He was then only twelve years old.

Auer's Views on His Art

DURING our thirty-five years of friendship I had many conversations

with Auer on his art. Once, when we were discussing the possibilities of the violin as a medium of expression, Auer said: "The violin is a singing instrument and melody is its soul. All the virtuosity in the world cannot alter this great fact, and any composer or performer who does not treat the violin as a singing medium does not understand its nature. A beautiful melody, soulfully played, will always hold an audience more than the greatest technical display."

Max Bruch who was for many years an intimate friend of mine also often expressed the same opinion. Once on an afternoon in 1912, after Fritz Kreisler had given a magnificent performance of Bruch's *Scottish Fantasy* at my home in Berlin, with the composer at the piano, I said to Bruch that it seemed strange that he who played the piano superlatively well should have written nothing for that in-

strument, whereas he had composed four concertos and several other works for the violin. Bruch replied: "I have always loved the violin much more than the piano, because it is an instrument of song. The violin can sing, and I love melody. You will realize this by my treatment of the *cantabile* parts in my violin concertos."

On one occasion, in speaking of his pedagogic work, Auer said: "The teacher who would turn out successful performers should always be able to show the pupil how a theme or a passage should be played by playing it himself. The instructor who depends solely on verbal teaching and does not illustrate with violin and bow can never produce great artists. I learned this important fact when studying with Joachim in 1863, when I was only eighteen years old. Joachim rarely explained anything in the class, and seldom entered into technical details, but he showed us how it should be

done by playing himself. This principle applies, of course, only to advanced students. Beginners need a lot of explanation. I am very much opposed, however, to the teachers playing in unison with the pupils, as some do. They are only half-listening when they do this."

Auer Tells How to Practice

ON ANOTHER occasion, when the question of practice came up, Auer said: "How to practice the violin is an all-important question. Concentration, absolute mental control of every movement of fingers and bow, and very close self-criticism are the prime requisites. Above all the pupil should practice slowly, giving full attention to intonation, tone production and technical clarity. If he practices his passages in the tempo in which they are to be played on the stage, it is not possible to

ive his complete attention to these important details. To practice without close self-observation is merely to inculcate bad habits.

"I have had gifted pupils who would not allow my advice and practice slowly. They finally lost all mental control and became so nervous that they always ran away with the tempi when playing in public, completely spoiling the effect. They were abject failures as solo performers. The artist who aspires to public favors must have control over himself, and nothing takes for this like slow and painstaking practice."

In speaking of tone production, the great pedagogue made the following observations: "To produce a beautiful tone on the violin is not only a matter of friction of the bow hairs on the strings, as so many think. It is far more than that. The left hand also plays an important part. The acquisition of a warm, sympathetic individual tone, such as every great violinist has, is a matter of natural aptitude, a feeling or instinct for true cantabile plus a technical knowledge of how to manipulate the bow and left hand so as to produce a smooth, singing tone. Above all, the first thing the student must learn is that the right wrist is the pivot around which everything pertaining to tone production revolves. It is impossible to overstress this point."

Stimulating to Great Effort

ONCE AT Loeschwitz in 1913, after a strenuous afternoon spent in listening to the teaching of those two wonderful violin prodigies, Jascha Heifetz and Mischa Elman, who were then only thirteen years old, I expressed astonishment at Auer's ability to inspire his pupils to do their utmost. What he had accomplished with Jascha and Toscha that afternoon had filled me with amazement. To my remarks, Auer replied: "It has always been my policy to demand a great deal of my gifted pupils, so that they will exert themselves and develop their powers to the utmost. In order to accomplish this, I sometimes give them pieces to study that are in reality too difficult for them. It is a good test and has a very stimulating effect on ambitious students."

It was my privilege, also, to attend Auer's lessons at his home in New York whenever I chose to do so, and I spent many stimulating and instructive hours there. One afternoon, in the autumn of 1927, on entering his studio I found the old man of the violin in a very excited and elated mood. He was preparing Benno Rabinof for his New York debut with the Philharmonic Orchestra, and the

work in hand was the very difficult and rarely played Elgar concerto. Auer's enthusiasm was contagious, and he inspired the youthful Rabinof to draw on all the latent powers within him, just as he had done with Heifetz, and Seidel fourteen years before. Auer considered Benno Rabinof the most gifted of all the pupils he had taught in America. When teaching such a violin genius he was in a much more animated and inspired mood than ordinarily. His interest and the pains he took were always in direct ratio to the degree of ability of the pupil.

Auer and Leschetizky

IT WAS the same with Leschetizky, in whose studio, also, I spent many an unforgettable afternoon. The famous piano pedagogue, however, was much more severe and intolerant than Auer. Leschetizky was very impatient of mediocrities, and he was often exceedingly cross and sarcastic. Auer was cross at times, too, but on the whole he was much more lenient and kindly disposed toward his pupils than Leschetizky. The great violin instructor had a very genial disposition, and a very kindly way with everybody. He also had a great deal of dignity, notwithstanding his small stature.

Auer always took a fatherly interest in his pupils and their careers, and, long after they had become famous, he loved to have them play for him. When he arrived in this country in February, 1918, he had not seen Mischa Elman for five years, and he greatly enjoyed hearing him play the program of his recital which he was about to give. Elman was the first of his pupils to make a great career and to carry Auer's fame to all parts of the world.

Among the great violin teachers there were many who produced famous pupils: Viotti, who taught Rode; Spohr, the teacher of many distinguished violinists, among them David; Boehm, who taught Ernst and Joachim; Alard, the teacher of Sarasate; Vieuxtemps, who produced Hubay, Ries and Ysaÿe; David, the instructor of Wilhelmj; Joachim, who taught Auer, Halir and Burmester; Massart, the teacher of Wieniawski and Kreisler; Hubay and Sevcik, who are both still living, the former the teacher of Vecsey, Szigeti and Erna Rubinstein, the latter of Kubelik, Kocian and Erika Morini; and, finally, Louis Persinger, who has brought out those two newest violin sensations, Yehudi Menuhin and Ruggiero Ricci. But no pedagogue in the entire history of music has ever given the world as many violin virtuosi who have won distinction as Leopold Auer, and for that reason he stands in a niche by himself among the great violin instructors of all time.

A "Tone Charm" for the Fiddle

By O. W. MOSHER

(Editor's Note: This is an amusing short human interest yarn. It is quite true that thousands of fiddlers all over the country put snake rattles in their fiddles, under a superstitious idea that this improves the tone.)

I have just come back from talking with the janitor at our school house. Knowing that he was fond of playing old-fashioned tunes, "ear music" as he calls them, and idling away for dear life on such classics as *Never Let a Woman Have Her Way*, I inquired, "How's the fiddle coming, Davis?" "I hain't played on it for durn near three months."

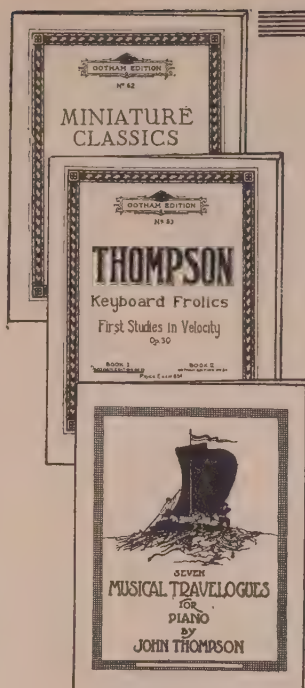
"What's the matter? That's no way to eat a fiddle."

"Well, you see," he says, "I had some bad luck; one of my boys lost the rattle-snake rattle out of the insides."

"Your what!" I exclaimed. "You don't mean to tell me you have a rattle-snake rattle inside your violin."

"Sure nuff," he says, "That's the way you get your sweetest music. Just you kill yourself a nice rattler—one with six to eight rattles and a nice button on his tail. Then you dry um out a bit and tie the rattles on the inside to that stick that goes up and down—'sound post,' I reckon you call it. It will give you the sweetest music—as nice, smooth, rich a tremolo as you ever did hear. Yes, sir, just the sweetest tremolo. Since I lost mine I haven't had the heart to play on that old fiddle."

Our janitor is neither a liar nor a humorist; so I am positive that he means seriously what he says. Somebody ought to look into this matter.



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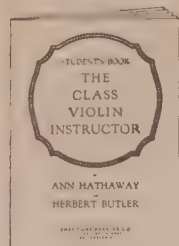
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Pupil: Why, professor, I only practiced the rests.

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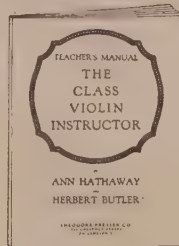
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By ROBERT BRAINE

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In the Country.

B. E. W.—Not knowing your daughter, nor having heard her play, it would be impossible for me to say whether or not she can make satisfactory progress, if you discontinue her instruction and have her try to go on by herself. The average violin pupil loses interest and makes very slight progress after the lessons are stopped. A very few continue their practice and make some advancement. Maybe the teacher with whom you are dissatisfied is better than you think, for you state that your daughter plays well, and has reached the higher positions, after three years instruction under this teacher. Your only course is to try your plan of stopping the lessons and seeing what progress your daughter makes by herself. As you live in the country, maybe you could have her study with a teacher in the nearest large city.

Books on Violin Making.

Mrs. C. E. B. Jr.—There are many works on violin making. For a start I would get the following works: "The Violin and How to Make It, by a Master of the Instrument" and "Violin Making, by Walter H. Mayson. These works contain charts, measurements, directions for selecting wood, and other materials, and full instructions how to make a violin from the first shaping to the final varnishing. These books can be obtained through The Theo. Presser Company, 1712 Chestnut St., Philadelphia, Penna.

Grancino Violin.

P. J. L.—Translated, the label in your violin would read: "Grancini Brothers, Giovanni and Francesco, in Broad St., Milan, Italy." The Grancino family made violins in Milan, and the various members were of considerable note. A well-known authority says of the violins made by Giovanni Grancino: "The tone of his violins is strong, solid and brilliant. The wood he selected was always very original, with wide grain. His varnish is very light—almost colorless." The prices of these violins vary according to quality. I find specimens listed for sale in the catalogues of American violin dealers at from \$850 to \$1,500. You had better send your violin to an expert to get an opinion as to its genuineness and as to its value.

Worm Holes in Violin.

J. L. L.—If the insects or worms which you think have bored holes in the wood of your violin are still in the wood, they could be destroyed by filling the holes with carbon disulphide, and then plugging the holes with putty or wood. This could be done with a medicine dropper. Another way would be to put the violin in an airtight container, with a sponge saturated with the carbon disulphide. The fumes would kill any worms or insects. Do not use this chemical near an open flame. As the holes in the violin are only the size of a darning needle, it is likely they were in the wood of which the violin was made. I would not treat the violin, unless fresh holes appear, as, in the position which they occupy, and because of the minute character of the holes, they cannot affect the tone of the violin.

Paganini Mark.

K. F. W.—The great violinist, Paganini, was not a violin maker. I do not think he ever made a single instrument. A vast number of violins have been made which have the name "Paganini" burned in the back of the violin, by way of a trade-mark. The greater number of such violins are factory fiddles, of no great value. I should have to see yours to judge of the quality. 2. Makers of the better class of violins have always placed their names on a paper label which was pasted inside the violins. They do not burn their name in the back of the violin. 3. If your third question refers to laws governing the labeling of violins, I have never heard of such laws. Makers have made free in using the names of the most famous violin makers of history, without running afoul of the law. However, in the case of modern violin manufacturers, their violins would be protected by the law of trade-marks, if trade-marks had been secured. 4. Write to some of the dealers in old violins who advertise in THE ETUDE, in regard to having your violin appraised.

Modern French Make.

G. E. P.—In justice to its advertisers THE ETUDE cannot undertake to pass on the merits of violins and other musical instruments of modern make. The maker about whom you inquire is a comparatively modern French violin maker. His violins bear a good reputation in the trade, and have been largely sold all over the world.

Ascertaining Progress.

E. C. S.—It is impossible to say, without hearing her play, whether or not the cello pupil you name has made great progress. You say she has, within one year, completed the first two books of Dotzauer, the first book

of Dotzauer's Etudes, and has a fair grounding in the first four positions, including the half position. But it all depends on how well she plays the works she has had. You also neglect to state how much daily practice was done during the year. If this pupil plays the above works really well, and in tune, and has not practiced more than an hour or two daily, she has made exceptional progress for the period of study.

Appraising a Pupil.

H. K. V.—I could hardly advise you as to your pupil's talent and her chances of becoming a good professional violinist, without hearing her play. With the start she already has, I should not consider her too old, at fifteen, to accomplish a great deal. All depends on her talent and willingness to work. 2.—From the list of pieces you send, which she has mastered, I should think that she would be in the second or third grade. 3.—Ability to memorize easily is a sign of talent. 4.—The best way of overcoming nervousness is to play constantly in public.

The Trade-Mark.

E. C.—Genuine (as well as innumerable imitation) Hopf and Stradivarius violins have labels pasted on the inside of the violin, giving the maker's name, the date and where the violin was made. 2.—There are thousands of factory fiddles branded "Hopf" on the back, by way of a trade mark. These are rarely of much value. I would have to see your violin in order to tell whether it is hand-made or not. 3.—The label you send means that the violin was made by a maker named Wunderlich, in the Markneukirchen region in Germany. 4.—It is impossible to ascertain the exact number of violins made by Stradivarius. Some authorities put it as high as 2,000. 5.—Stradivarius was a pupil of Nicolo Amati, of Cremona.

Bergonzi Label.

W. F. H.—There were four famous members of the Bergonzi family, who made violins at Cremona: Carlo (the greatest), Michel Angelo, Nicola and Zosimo. I can find no reference to Ludovico Bergonzi, the name which appears on the label of your violin. He may have been a more or less obscure member of the same family, however. The value of the violins made by the first four mentioned run up into the thousands. Send your violin to an expert and get his opinion.

German Imitation.

R. F. T.—I am sorry that your Maggini violin, judging by the label, cannot be genuine, for it says, "Made in Germany." Real Maggini violins were made in Italy. Hence your violin is a German copy of a Maggini.

Likely an Imitation.

R. L. S.—If your violin is a real Amati, it would be worth several thousand dollars. But there is hardly more than one chance in a hundred thousand that it is genuine, as there is an immense number of imitations. You will have to send it to an expert.

Violin or Piano First?

G. G. L.—Opinions differ as to whether it is better to give a prospective violin pupil a few years on the piano before commencing the violin, especially in the case of a very young pupil. Some musical authorities advise it, while others think it best to start at once on the violin. Much depends on the pupil. A pupil who is under ten years of age and who has a rather dull ear would probably get ear-training and musical ideas from the piano somewhat better than from the violin, at the start, anyway. The ideal solution of the problem would be to have the violin beginner take a few minutes' instruction on the piano in addition to the violin.

Cleaning the Violin.

F. R. T.—If your violin is a valuable instrument, it would be better to have it cleaned by a professional repairman. If, however, it is a cheap instrument, and you do not wish to go to that expense but wish to clean it yourself, at home, you could get at any drugstore a little bottle of a preparation called "Liquid Veneer." Rub the preparation on the violin with a cloth, and then wipe the violin dry with another clean cloth.

The Strad Question.

V. N.—There is hardly more than one chance in a million that your violin is a genuine Strad. Read the paragraph at the head of this page giving advice to owners of supposed old violins.

Obscure Makers.

P. M.—I am sorry that I can find no information concerning the German violin maker, Schnvameisel, who made violins at Klingenthal, Germany. He was evidently an obscure maker, as his name is not recorded. Hundreds of makers of this class have only local reputations. Some of them have turned out some good instruments, however.

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Masters As Students—"Bach"

(Continued from page 102)

Court Appointment at Weimar

WEIMAR was in Bach's own district. Weimar afterwards attained distinction as the abode of Schiller, the poet, and Liszt, the virtuoso.

Bach was now barely eighteen and he had worked hard. "If," as he told a friend, "you are as industrious as I was, you will be no less successful." Meanwhile Bach also (in August, 1703) offered the organistship of the new organ in the new church at Arnstadt, not many miles away. Before that he had had little chance of concentrating on the King of Instruments, for now at the age of eighteen he was in a new element, with charge of a small but representative two manual organ of twenty-six stops. From this period emanate some of his best organ works. Here also he began composing that wonderful series of Church Cantatas, for he had organ and choir and orchestra all available.

After a stay of two years Bach wanted fresh inspiration; hence his visit north to Webeck, beyond Hamburg and a distance of over two-hundred miles. Here he heard the great forerunner, Buxtehude the celebrated Danish organist, and doubtless found in the master a great artistic stimulus; thereby hangs a tale.

Absorbed in his art to the exclusion of all else, Bach stayed away for four months instead of his allowance of four weeks. Trouble awaited him. Church authorities are very ordinary mortals and do not understand genius, and in any case no genius is a prophet in his own country; so he was glad to have a more important post offered to him, in June, 1707, in a picturesque ancient city, Mühlhausen, some twenty or thirty miles north. Salary (!) to be 85 rden (about \$45) with quantities of corn and wood, also three pounds of fish! Moreover his Church council lent him a cart to move his furniture. It reveals an interesting rural atmosphere of this part of Germany, the elongated tumbrel carts drawn by oxen, and the flocks of geese in possession of the highways.

Bach in Clover

BACH WAS now on the up-grade. In the place of the day's long trudge he could get a ride.

Stage coaches, no doubt were then expensive. Mozart mentions their drawbacks, while Burney traveling through North Germany says, "The road to knowledge is high and rugged in every country, but in Germany more than Germany." He enlarges on "the usual hardships of bad fare, bad roads, bad carriages, and bad horses"—"the expense."

Four months later Bach was again in Arnstadt for his marriage and the Consistory magnanimously returned his marriage gifts. The proverbial "new broom" got to work; the organ at Mühlhausen had to be improved and a "glockenspiel" or carillon added on the pedal organ; and there was the usual cantata to compose—though that was a high church feature.

Subsequently, the low church (the Pietist) controversy made it so uncomfortable for him, that in a year's time, complaining that he was not allowed to do his work without opposition, he was glad to leave the post of court organist at Weimar, supplied with that of harpsichordist and violonist in the orchestra. This was in 1708: he was now twenty-three years of age.

Here at Weimar things were different. His employer, the Duke of Saxe-Weimar, was a man of culture, and Bach soon rose to be the leader or concert master. Italian music was in favor, and his studies were directed to the famous Violin Concertos of Vivaldi of which he arranged sixteen for harpsichord and three for the organ.

Looking at Bach's musical life as one continued apprenticeship it can be seen how all things worked together for good, how Bach got his bravura style from the North, his conciseness from French music he heard at Celle, and the Italian freer melody and Italian sense of musical form from Italian music at Weimar.

So far, however, he had not the use of a large comprehensive organ, and, during his musical expeditions in the North and round about, he paid a visit to Halle (the birthplace of Handel), to the Liebfrauen-Kirche in 1713, where he was offered the care of a large sixty-three stop Organ. But the salary offered was not satisfactory and the post was refused.

The Competition with Marchand

BACH MADE also a visit to Leipzig in 1714 and to Dresden in 1717. Here, in Dresden, was arranged a competition with Marchand, the eminent French Organist. In those days competitions between recognized masters were in favor—as witness the Mozart and Clementi contest in Vienna in 1781. (To-day we live in more democratic times when at "Musical Festivals" the veriest tyros compete against each other and are awarded medals.)

Bach was unfortunate on this occasion, however, for though a brilliant company and selected jury attended, his antagonist did not put in an appearance. Burney represents Marchand as having previously "vanquished all the organ-players of France and Italy."

Kapellmeister at Cöthen

IN THE same year, 1717, Bach accepted the Kapellmeistership at Cöthen, some eighty miles northeast of Weimar and twenty from Halle. Here he had charge of the orchestra, but no chorus. Fortunately the Prince was one of those patrons of art who did so much in Germany for the cultivation and encouragement of music; he made a favorite of Bach and took him along with his orchestra on State visits. An interesting incident occurred when Bach revisited Reinken in Hamburg in 1720. Bach's name was mentioned in connection with the vacancy at the Jacobi Church. Reinken was then ninety-seven and Bach's masterly improvisations evoked the remark, "I thought this Art was dead, but I perceive that it still lives in you."

Mattheson, the friend of Handel, who heard both, said "No one can easily surpass Handel in organ playing unless it be Bach of Leipzig."

Three years later in 1723 we see Bach installed as cantor at Leipzig, not organist, though no doubt he would have access to the organ at the Thomas Church and the University.

Leipzig was a University City of 30,000 inhabitants, and a great center of musical life. Here Bach remained until his death in 1750.

Here, at the Thomas Church, after over two hundred years, the Saturday afternoon motet and organ recital are still carried on and are a great attraction.

Bach's position of Cantor necessitated his teaching the boys singing and Latin in the Thomas School attached to the church. He had to supply boys and control the music of four city churches; he had also the conductorship of the services of the two principal churches. The principal task was the preparation of the weekly Sunday cantata and the composition of a new one every month: some fifty-nine cantatas in all were sung in the year. The boys, also as in other towns, sang, on occasions, in

(Continued on page 142)

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Millions of people today think of music in an entirely different way from that in which their parents looked upon the tone-art.

The radio is as necessary in the modern home as the family clock. The fine progressive American homes must not, however, lose sight of the fact that the higher joys of music come to those who study it and actually play an instrument or learn to sing as singing should be learned.

The advantages of music study are enormous from an educational standpoint. This fact is widely recognized by many of the greatest men of the time.

Therefore, in addition to the plan proposed, of sending out the postal such as the following which will be published in THE ETUDE each month, we are sure that thousands of our readers will be so enthusiastic that they will want to do more and will send out in similar fashion about mid-month a quotation selected from the following statements by famous men:

"Music is the art especially representative of democracy, of the hope of the world. Of all the fine arts there is none that makes such a universal and compelling appeal as music."

CALVIN COOLIDGE.

"Music was a thing of first interest and importance in my home. We need music because it helps us in its inimitable way to the successful life"

CHARLES M. SCHWAB.

"Music became a very productive part of my career. It is one of the great joys of my life and a wonderful refreshment to me when I have sought the recreation which only music can give."

CHARLES G. DAWES.

The February Postal Idea

The Plan is to have all interested and zealous music friends purchase twenty-five United States postal cards, copy the following text upon them and send these postals to twenty-five families in the New Music Public in which there are prospects for music students. Do your part at slight expense of time and money, and the collective results will unquestionably aid the advancement of Musical Education very greatly.

SECOND POSTAL: FEBRUARY

LEISURE TIME: -

Is it being wasted or invested in your home? The study of a musical instrument makes for advancement of body, mind and soul. Invest your leisure hours in music study and your life will grow richer every day. Thousands of leaders in all callings have found music a priceless boon in their hours of leisure.

MUSIC LESSONS ALWAYS PAY

A Musical Greeting

By LUCILE COLLINS

WHEN little pupils come for their lessons it is often a good idea to greet them with a little question such as, "Isn't this a lovely day?" or "How did things go in the school room today?" The teacher may have blank music paper handy and tell them to listen carefully to the question and write an answer using such rhythm as, "Yes, this is a pretty day" or "Things went just fine in the school room today."

These, written in single notes with correct time signatures,



Yes, this is a pret-ty day.

and in various keys help children to "think rhythms" and even give them the thrill of "composing" something. They will enjoy the task and will ask for a question when the teacher forgets it.

Leschetizky As I Knew Him

(Continued from page 88)

of the real teacher and his principle. Technic to him was just a means to an end. To me Leschetizky stands for "music and art." His interpretations stood for boldness of outline, super-rhythm, san-ctimony, warmth, beautiful tone, healthy judgment, delicacy, and finesse of tem-perature and color. Without technic, none of these things are possible. Technic and interpretation must ever go hand in hand.

On April 15th, 1914, the last of the famous classes took place. The program was as follows:

Beethoven C minor Concerto—1st movement.Mr. Case (Accompanied by Freddie Freudenheim)

Mendelssohn Concerto in D minor

Alexander Brailowsky

(Accompanied by Tanja Kugel)

Beethoven 32 Variations in C Minor

Sina Brailowsky

Hermine Kahane

(Accompanied by Brailowsky)

Beethoven Concerto in E flat major—1st movement.F. Freudenheim

(Accompanied by Brailowsky)

Leschetizky was suffering from cata-

le of the eye, as well as chronic bronchitis

could not stand the strain of accom-

panying. How little did any of us realize

that day that this was the end or dream of

portentous events that were shaping

ourselves in the history of the world! A

few weeks later Leschetizky left for Ber-

lin to undergo the operation on his eye,

highly eminent oculists in Munich and

Sina advised against it. We did not see

him again, nor did he obtain the expected

result. The war came; his pupils scat-

tered; and whether he ever taught again

we do not know. It was a comfort to know

his faithful attendant, Pepi Praehofer, was always with him. She wrote me occa-sionally to Switzerland, whither I had fled with several of his pupils. On November 14, 1915, we read he was no more. He died alone in a sanatorium, near Dresden. The little maid, Pepi, had been told to go to bed, and his son could not be reached, as there was no telephone to Dresden. At two in the morning, he murmured, *Noch zwei Stunden*, and at four he died.

He had often expressed a wish to die to the strains of that supernaturally beautiful *Andante* of Mendelssohn, which one finds in the Leschetizky edition, coupled with the *Presto*. In his will, he had even bequeathed one thousand kronen to the person who would have played this prayerful suppli-cation during his last moments.

His was a happy, genial nature. One does not like to think of the lonely suffer-ing of that last year of his life. He had fulfilled his mission; and death came to him as a blessed release. We have just had Beethoven and Schubert years. Could we not make this a Leschetizky year and thus do homage to the man who gave him-self so unsparingly to hundreds of pianists all over the world?

SELF-TEST QUESTIONS ON MISS TRUMBULL'S ARTICLE

1. How did Leschetizky learn the value of concentration?
2. What pianist's playing revolutionized Leschetizky's ideas of tone?
3. What was the "lesson of the lock-smith"?
4. What theory did Leschetizky sum up in the phrase, "Think, and then play once."
5. What was Leschetizky's opinion of Rubinstein? Of Casals?

Musical Jargon of the Radio Clarified

(Continued from page 98)

Dance (German, *Tanz*; French, *Danse*; Italian, *Danza*): One of the first created of all musical forms; doubtless preceded by the lullaby and possibly some crude form of hymn of praise to the vaguely perceived Creator.

Dance music was quite certainly the first of all forms of this art to take on a regu-larly conceived rhythm and melody, as it is associated with the ceremonial and ritual terpsichorean efforts of our aborigi-ne ancestry. Coming down through the ages, the different tribal and national folk dances have been the molds upon which our more artistic and more compli-cated musical forms have been cast, or have been the germs from which they have developed.

Technically, a *Dance*, musically speak-ing, is "a tune by which the movements in dancing are regulated"; though it probably could be more accurate to turn this about and say, "A *Dance* is a tune that accom-panies the steps or movements in dancing," for the music has been almost invariably, naturally, created as a stimulant or

guide to an already determined series of physical evolutions.

Deceptive Cadence: (See Cadence.)

Declamatory Music: A style of music quite the opposite of that lyrical melody in which the beauty lies largely in the liquid fusing of note with succeeding note. Declamatory music is always more or less dramatic. In moments of anger, of excite-ment, or fear, of any tragic situation, even of exceeding rapture, the voice will be allowed to quit the realms of pure vocaliza-tion usually associated with lyrical utter-ance and to approach nearer the qualities of speech. It is a style extremely effective at intense moments of the opera, when the vocal treatment may become even more free than the *recitative* would allow.

(*Music lovers and radio friends, who fol-low this monthly series, will find in it a kind of illuminating course of musical ap-preciation, which will add enormously to the joys of "listening in."*)

Reports for Music Pupils

By WILFRED E. DESPARD

ANGELO PATRI, the well known educator, in a recent communication with the writer, stressed the importance of having a con-sultation with the parent of each pupil at least once a month.

For the music teacher who is not too busy this would be an excellent plan to follow. The teacher with a large class, who has not the time for a personal call, may give regularly to the pupils' report cards whereon grades for different phases

of the work, such as memorization, sight-reading and punctuality are presented.

When a pupil has a poorly prepared lesson, the teacher may also write a little note telling the mother about it, at the same time giving her any suggestion that may be helpful in his case. On the other hand, if the pupil plays a piece or exercise exceptionally well, it is a good idea to write a note complimenting the young artist.

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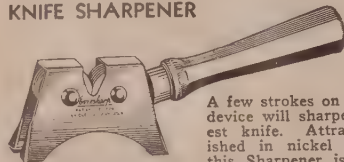
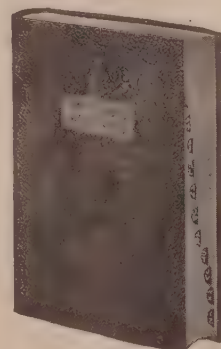
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Music Versus Noise

By MATHILDE BILBRO

WHEN WE hear of ultra-modernists who are doing amazing stunts in expressing various commonplace noises through the medium of the piano and other instruments, we can only wonder, Why!

If one is a real artist his work will be convincing and will establish his position without his having to throw a brick in the face of the musical world, in order to call attention to himself.

Music and noise are essentially antagonistic. One can not express the other. Why let this attempt cheapen and render grotesque a beautiful art? Why undertake the obviously impossible? One may make an effort toward degrading music into a vehicle for presenting common and unpleasant noises; the result is not music expressing noise: it is noise expressing itself.

"Music in the Sighing of a Reed"

THE ROAR of a waterfall or the whirring of mighty machinery, which at close range produces tremendous noise, may, when heard from a distance, create a semblance of tone—due to the regularly recurring vibrations of air. This tone is changeless and mechanical.

But there is certainly no music in a sudden thunder-clap, the slam of a door or the cry of a jay bird.

Sudden and irregular vibrations of air produce on the ear a sound which is called simply noise.

Nature furnishes many examples. The canary, the mocking-bird, the nightingale make music, because their pleasant and sustained tones create smooth and regular vibrations in the air. The crow, the jay, the peacock, by their harsh, sudden cries, produce harsh and irregular vibrations. Hence they do not sing; they merely scream or "make a noise."

Would one set up a cawing crow to demonstrate the song of a canary? Not if he understood his public! Yet there are those who listen complacently to a conglomeration of raucous noises which are presented as music! Even though these noises do repeat themselves in a semblance of regularity this does not change them into music. Nor is it often rhythm in the true sense. The word rhythm implies *harmonious regularity*, not merely the regular recurrence of common sounds.

Back of artistic music there must be soul, and intelligent knowledge or strongly instinctive feeling for harmonies. The haphazard throwing together of tones does not produce music any more than a hetero-

geneous jumble of colors daubed on a painter's canvas represents a landscape.

Nature's Discrimination

NATURE herself, when in poetic mood is exquisitely discriminating in blending her colors. The most gorgeous sunset sets do not blare forth in a jumble of clashing colors, offending the eye by their lack of harmony. On the other hand her radiant hues blend and harmonize with divine perfection.

If ignorant, careless or perverse handling of real tones fails to produce good music, how much less can this wonderful art be represented by the crowing of a rooster, the clang of a coal truck, the clatter of street traffic, the raucous yell of a peddler.

There is no disputing the fact that a combination of such sounds arranged with a certain regularity will produce an effect—an effect we would like to forget! But why, in the name of congruity, call this effect music! As well call it angel-food cake or a Quaker meeting!

If lovers of music wish to hear the crowing of roosters and other barnyard noises, would it not be more consistent to betake themselves to a farm than to a concert hall? Or if it is street clatter that is desired, why not step out into a busy thoroughfare? It would be cheaper, and one would at least get the genuine thing, not an excruciating imitation.

I do not by any means question individual rights in creative work. One has a perfect right to produce weird and unpleasant effects, if it so pleases him—so long as he designates these effects by their rightful name—noise. Not "musical noise," but just plain noise.

It is when he calls these effects "music" that he transcends his rights.

Fire and Water of Sound

REGULAR vibrations and irregular vibrations are diametrically opposed to each other. One does not express the other. Music cannot illustrate harsh noise and discords. When it seems to do so it has ceased to be music.

Such effects may attract a little momentary attention, but will this ripple on the waters of the musical world be lasting? Can we imagine the greatest masterpiece of modern noise outliving the smallest scratch of Beethoven's pen?

Let us call things by their true names. Let noise be called noise!

Let music, only, be dignified by the name of music!

Relaxing the Shoulders

By HAROLD MYNNING

THE SHOULDERS play a very important part in piano technic. When Moriz Rosenthal plays those forte passages for which he is famous, one senses, so to speak, that he has not only fingers of steel but also shoulders of steel.

A common fault among piano pupils is failure to relax the shoulders when playing. The following exercises will help materially toward achieving shoulder-relaxation and should be practiced assiduously.

Raise the right shoulder and hold a few moments. Then let the shoulder drop of its own accord. Repeat three or four times. Do likewise with the left shoulder.

Now perform the same exercise raising both shoulders simultaneously.

Let the arm hang loosely at the side. The raise it so that it is on a line with the shoulder. Hold a few moments and then let it fall to the side. Use one arm alone and then both arms together.

At the keyboard this exercise is especially efficacious. Play a chord; then relax hand and arm and allow hand to slide entirely off the keyboard. Repeat several times.

These exercises are simple but will accomplish a great deal in a short time.

"Engrossed by the pressure of worldly affairs, we are too prone to disregard the vital importance to life of the fine arts. It is in order that these may exist that we rise above the field, the shop and the market place, that out of their bounty there may be woven into life the richness of increasing beauty, the grace of a higher nobility."—CALVIN COOLIDGE.

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CARL J. WATERMAN, Dean

Masters As Students—"Bach"

(Continued from page 137)

procession in the streets, the collections being divided between scholars and masters.

Work at St. Thomas' School

BACH'S work at St. Thomas was not free from trouble. Fussy wiseacres thought that they must make their authority felt. They did not want a musical genius—the schoolmaster was more important in their eyes—but all these ups and downs may be looked upon as part of a worldly discipline above which he rose triumphantly. The difficulties of his studentship—for he was ever a student—only added to his achievements. The greatest organist of his day, he never had a really good instrument at his own disposal. Very little of his superlative church cantatas were heard outside his own church, while of his unsurpassed organ works, only one, the "St. Anne's Fugue," was published in his lifetime. His fame had spread mainly through his excellence as a virtuoso.

In 1747 he was invited by Frederick the Great to visit his Court at Potsdam where Bach's son, Emanuel, was Kapellmeister. The spectacle of Frederick, flute in hand, before the orchestra, waiting for the master and exclaiming, "Gentlemen, old Bach is come!" must have been a striking one. Frederick, the cultured music amateur, was overwhelmed by the Master's genius, and exclaimed, "There is only one Bach!" Perhaps the reader has heard of Frederick's *bon mot*, "When beautiful music sounds learned it pleases me as much as when I hear clever talk at table."

Bach died in 1750, and it is melancholy to have to mention that the Council expressed neither regret at his decease, nor sympathy for his family. No memorial was erected.

Bach's Legacy

BACH appeals to us through his wonderful organ works and those for the clavier or piano. Yet his church cantatas are considered still more wonderful. His beautiful "St. Matthew Passion" rivals the "Messiah" in the affections of musicians, while his immortal "48 Preludes and Fugues" are unmatched; they have been termed the "Musician's Bible" and the "Musician's Daily Bread."

The *Chaconne* and the *Sonatas for Violin* (only), the "Chromatic Fantasia for Clavier," so modern in spirit, the "Goldberg Variations," along with the "Great Concerto for 3 Claviers and Strings"—the latter once played in London by Mendelssohn, Thalberg and Moscheles—stand alone and unapproachable.

It is interesting to know that the "48" were first published in England—through Samuel Wesley.

Bach's Playing

OF BACH'S organ playing Schubert, his pupil, said, "His hand was gigantic; he could for example stretch a twelfth in the left hand and perform running passages between with the three inner fingers; he made pedal runs with the greatest possible exactness."

Of Bach's clavier playing Forkel relates that he "played with so easy and small motion of the fingers that it was hardly perceptible. Only the first joints of the fingers were in motion; the hand remained even in the most difficult passages, in rounded form." In connection with this must be remembered that the scooping finger action in the clavichord and harpsichord differs somewhat from piano touch.

Bach was one of the first to use thumb in the modern way of passing underneath the other fingers.

In this period the executive artist on the clavier and organ was always expected to be able to compose and to extemporize, and Bach, as mentioned, excelled in improvisation.

He was a quite all-round man, first a choir singer, then violinist, clavier player, organist and finally conductor. Most industrious and painstaking, he was a model father and a clever teacher.

Bach's Method

REGARDING his method as a teacher Gerber relates how Bach placed his inventions before him for his first lesson. Later on some of his Suites and the "48" followed. The lessons finished with playing a figured bass accompaniment to a violin solo.

Forkel says that Bach taught his own method of touch first, through many exercises for finger independence for six to twelve months, after which came little preludes and inventions.

In composition he began with 4 part figured basses, especially watching the leading of the inner parts; then he turned attention to the chorale melody to which he first put the bass. This was followed by easy two part fugue work. Bach, like Beethoven and Mozart, was an experimenter, and he encouraged his pupils in experimental harmonic combinations. Nevertheless he was his own severe critic and, as we have seen, modest as regards his own attainments.

It is said, that when his hearers would praise his playing he would rejoin with a quiet smile, "There is nothing very wonderful about it. You have only to hit the right notes at the right moment and the instrument does the rest."

Bibliography: Some of the leading biographies are voluminous and discursive. The student is recommended first to read good general introduction.

(1) *Abdy Williams' "Bach"* (1899) Master Musicians.

(2) Parry's "Bach" (1909) for his art.

(3) *Sanford Terry's "Bach"* (1928) for a detailed biography, with 76 valuable illustrations.

(4) *Spitta's "Bach"* in 3 Volumes for reference.

(5) *Herbert Westerby's "How to study the Pianoforte Works of Bach."*

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A Critical Digest of Music

(Continued from page 96)

markable is he in his "Hungarian Rhapsody" for four hands, in his marches, his waltzes, in short, in everything. Only in the branch does he not reach the highest peak, and that is in the sonata; but (1) Beethoven had written the last word in its form and (2) the lyrico-romantic character of his thoughts was not expressible in this form. His own art of placing together several "songs without words" in greater compositions, with iridescent go-between themes and episodes, as he also did some of his piano sonatas, caused Schubert to call these "heavenly lengths."

Schubert was a stranger to Beethoven—fact they were known only through the latter's initiative. Beethoven may have been too much concentrated upon himself (stagnated and refusing); or it may have been, in addition, his habitual unsociability. Then, too, he moved in the highest circles, Archduke Rudolph being his friend, patron and patron, while Schubert was the typical Viennese citizen, with the folk-garden, street coffee house and Gypsies as his world. The Viennese dialect was his language and his songs were seldom rendered in public but mostly only in friendly circles as was also his instrumental music. I heard his own "Symphony in C Major" performed.

So these two men lived in the same place at the same time, and yet were strangers—evidence of how music was not for the public good, but only the pastime of a certain few. Schubert died quite young, and it was only after his death that he was recognized for his songs. Moreover, he was for the first time in 1829 brought from among the forgotten; and Beethoven's third period compositions were at last identified as fanatical music.

Schubert sang like a bird always, and without stopping; out of his full soul and so that he gave as he felt, and reshaped but never. God made woman beautiful, of course, the prettiest of His works, but full of errors, trusting that she would rise to spite her shortcomings. So with Schubert and his compositions. His melody takes in us our wants, if they are impendent. One of his most delectable traits is its naturalness. In his most beautiful

things he harmlessly dethrones the tune-ful Viennese lark, especially in the last movement of both his "String Quartet in C Major" and "Fantasie in G Major," by the many and versatile conceits. Beyond the songs, *The Crow*, *The Footman*, *Thou Art My Rest*, *The Altar*, *The Retreat* and *The Erl King*, his waltzes, his *Hungarian Rhapsody*, his string quartets in "A minor" and "D minor," his *Moments Musicaux* and the "Symphony in C Major"—none have gone; and a thousand times Bach, Beethoven and Schubert are the highest points of music!

The Bird Flies North

VIENNA is sung out; and music seeks its former haunts in North Germany. Men, like Méhul, Gretry, Cherubini, Spontini and Rossini, who did not live in Germany, were decidedly vocal composers and, for me, not the torch-bearers of the music art.

Now Weber completes the links of the chain. I do not call him a full upbearer of the music arts, but I cannot pass him by because of his piano compositions, his new methods of orchestration, and especially because of his overtures. They stamp him as a bearer though one is quite right if he considers his operas as his greatest works. How noteworthy he was in his different endeavors! He is imitated in everything, the popular folk airs ("Der Freischütz"), the romantic and fantastic ("Oberon"), the lyrico-romantic ("Euryanthe"), his airs, his hunting choruses, his piano compositions (concert pieces). His piano sonatas are, despite their heights of attainment, sensuousness and artistic quality, not as great as Beethoven's, but are in their way pieces of the highest type of music.

Schubert was a virtuoso composer. By that I mean he wrote compositions in which passages and personality play an important part, where brilliancy and effect come in at the expense of the musical content. But when one thinks to what shallowness his followers fell, one must credit him all the more.

(To be continued in March Etude)

Transposing for the Uninitiated

By FESS CHRISTIANI

CARLTON, a music student, is thirteen. He plays all the two-octave major and minor scales on the piano. He modulates in a fashion. He plays third grade music and sneaks in a "foxy" trot. He also plays trumpet in a boy's band. But Carlton is grievously puzzled when he finds that he cannot play a left hand accompaniment on the piano to his own cornet pieces owing to the difference between the pitch of the natural C on the cornet and the C on the piano.

He explains the difficulty to him in this manner. "The natural C on your B flat shank sounds B flat on the piano, and the natural C on your A shank sounds A on the piano. Therefore you can reason that if you play a melody in C on your B flat shank the accompaniment must be played

in B flat. If you use the A shank and play in the key of C on your horn it follows that the accompaniment must be played in the key of A"

I give the young man one more example: "To write a cornet part to a melody that is in the key of E flat on the piano you would use the B flat cornet and write for it in the key of F. The reason is obvious. Your B flat cornet lacks one flat to make E flat. So we add one flat to the natural C which sounds B flat on your cornet, making it the key of F. The same rule holds good for the A cornet."

When this simple fact dawned on Carlton his face lit up and I got this, "Say! is there anything more for me to know about music?"

Remembering the Pupil

By GLADYS M. STEIN

TEACHERS having large classes of children will find it profitable to send Christmas greeting cards to each of them during the winter holidays.

Young pupils expect something at this time of the year, but even simple presents

cost too much for the average teacher.

Most people send greetings to their friends at this season. Why should the teacher not show the same courtesy to pupils? In many ways her pupils are her best friends.

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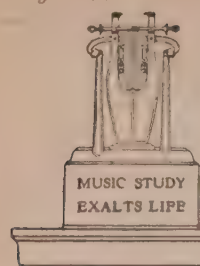
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The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers



EASTER MUSIC

Easter!—the hope-inspiring season of the entire year—the season when even nature herself seems to desire to take a part in the joyous celebration of the Resurrection story. On all sides one sees evidence of the re-awakening of nature's handiworks and there is the inspiration to join anew in the chorus of voices proclaiming the glad news of the Resurrection.

To the thousands of musicians everywhere whose work includes the preparation and rendition of Easter music programs, the THEODORE PRESSER Co. sends this suggestion regarding the importance of an early start in rehearsing the necessary music. Never before have we been in such a satisfactory position to supply anything that might be desired. To our already ample and active stocks, valuable additions have been made during the past year, including a great many numbers suitable for the Easter season. These are available for examination under our liberal "On Sale" plan.

We are always glad to be given the opportunity of demonstrating the excellence of our service and we invite organists, choir masters and all those engaged in church musical activities to avail themselves, not only of the superior excellence found in the THEODORE PRESSER Co. publications, but also of the convenience and economy of securing here all the publications of other houses. Just write in a postcard telling us what you have in mind for your Easter music, the size of your choir, the balance of voices, and any other information you think we might require and our expert selection clerks (many of whom hold responsible positions in our city churches) will be glad to select numbers to meet your requirements.

Perhaps you may find what you need in the list of Easter music numbers appearing in the advertising columns of this issue. This list is a condensed version of an excellent four-page folder giving our full line of Easter music—anthems—vocal solos—vocal duets—pipe organ numbers—cantatas, oratorios and Sunday School services. A postcard request will bring you a copy of this Easter Music Folder.

SUNDAY MUSIC FOR VIOLIN AND PIANO

There has been a never-ceasing and, in fact, a rather-growing demand for special instrumental music acceptable for Sunday use or in sacred services at any time. Pianists in Sunday Schools, Bible Classes, Prayer Meetings and even the regular Church Services where an organ is not available have been pretty well cared for by the fine albums published by THEODORE PRESSER Co. for them. Also, with such collections as *The Angelus Collection for Orchestra* and *The Crown Collection for Orchestra* very satisfying orchestra material is provided in compilations one hundred per cent acceptable for Sunday School and sacred services.

The advent of the orchestra in Sunday Schools has inspired many to seek numbers of a similar character for the violin with piano accompaniment. Such a compilation available would give opportunity to provide a nice variety to a service and, therefore, we have set about making such a collection. We are sure it will serve the purpose well and also give any average violinist very pleasing music with a character of dignity as well as in the pleasing meditative type. A single copy may be ordered in advance of publication at the special introductory price of 45 cents, postpaid, delivery to be made as soon as the work is published.

"STAGE FRIGHT"

"Stage fright" before an audience and "microphone hypnosis" before an unseen audience are tragic plights. If the performers could only feel "at home" with their audiences they would be inspired to do their best.

For years THEODORE PRESSER Co. has had a large unseen patronage of thousands of music buyers. These many patrons must represent the "cream" of all folk in this country because their orders and inquiries breathe a cordiality and friendship which have caused our organization to feel a perfect "at homeness" in serving them.

In gratitude for such loyal, friendly patrons, there is constant vigilance to keep our service the best possible. That is why we carry the world's largest stock of music of all publishers, fill orders promptly and accurately, answer any musical inquiries, offer free, helpful catalogs on any classification of music, give liberal examination privileges, best professional discounts, et cetera. Information on our direct-mail service as well as any desired catalogs will be sent gladly to any interested.

Advance of Publication Offers—February, 1931

Paragraphs on These Forthcoming Publications will be found under These Notes. These Works are in the course of Preparation and Ordered Copies will be delivered when ready.

A DAY IN VENICE—TRIO FOR VIOLIN, CELLO, AND PIANO—NEVIN	\$1.00
ALBUM OF ORNAMENTS—PIANO	30c
INSTRUCTOR FOR SCHOOL BANDS—MORRISON	
—PARTS—EACH	30c
JOAN OF THE NANCY LEE—COMIC OPERA—PETERSON AND CURTIS	60c
LET'S PLAY TOGETHER—PIANO—BILBRO	35c
NEW MARCH ALBUM—PIANO	30c
PIANO PATHWAYS—BLANCHE DINGLEY MATHEWS	45c

PROFICIENCY IN THE PIANO CLASS—PIANO CLASS BOOK, No. 3	35c
SHORT PIECES IN ALL KEYS—PIANO—F. A. WILLIAMS	30c
STRING QUARTET BOOK	90c
SUNDAY MUSIC FOR VIOLIN AND PIANO	45c
TEACHING THE PIANO IN CLASSES	25c
TWELVE TUNEFUL TALKING SONGS—CLAY SMITH	50c
VISIT TO GRANDPA'S FARM, A—EASY PIANO SUITE FOR BOYS—BILBRO	35c

PROFICIENCY IN THE PIANO CLASS

This is Class Book Number 3 in the series so successfully initiated by *My First Efforts in the Piano Class*. Class Book No. 2, entitled *Making Progress in the Piano Class* was just recently issued, but it has met with a very flattering reception. The third volume now in preparation is being announced for the first time. It continues class work up into the early third grade. In this volume there is an attempt toward developing real musicianship. Easy selections from the Classic writers are introduced, and there are attempts at some of the more conventional forms of passage work. As in the other two volumes the material is the most attractive that can possibly be found.

The special introductory price in advance of publication for a single copy is 35 cents, postpaid.

SPRING ENTERTAINMENT MATERIAL

Buds and blossoms are not the only things which come forth in the Springtime. Everywhere throughout the country the Spring brings many special musical programs ranging all the way from amateur entertainments by little performers in Sunday Schools and Public Schools to the finer concerts and operetta productions by competent high school, college, club and community groups and also huge musical festivals under the most professional auspices.

Here at PRESSER'S we already have seen much promise for this Spring's musical activities. Needless to say, it is well for any contemplating undertakings of this character to heed this warning to take immediate action in selecting material. Music of all publishers is stocked and upon request, materials will be gladly sent for examination to cover any described requirements. We have an abundant supply of operettas for juveniles, musical plays, cantatas, choruses, vocal solos and duets, band music, orchestra music and, in fact, any type of vocal or instrumental music desired. Write today for the type of selection you would like us to send you.

A VISIT TO GRANDPA'S FARM

SEVEN FIRST GRADE PIECES FOR PIANO
By MATHILDE BILBRO

Miss Mathilde Bilbro has been very happy in her sets of little teaching pieces written chiefly for the delight of young players. Her set of pieces entitled *Priscilla's Week* has had a remarkable success. In order that the boys may not be jealous of this set, Miss Bilbro is now presenting *A Visit to Grandpa's Farm* in which the small boy is given an opportunity to portray musically the outdoor activities of a week in the country. The seven little pieces comprising this set are all extremely good.

The special introductory price in advance of publication for a single copy is 35 cents, postpaid.

SUMMER TEACHING

Years ago many music teachers' parents accepted as a natural course of events that students of music should be permitted to stop lessons entirely during the Summer months. For nearly a decade or more, there has been a growing realization that such a procedure ruthlessly damages all that the pupil has attained in the Fall, Winter and Spring months preceding. It always will be true that the vacation plans of some families will cause the music teacher to have some regular pupils take a leave of absence during the Summer, but with the young of the nation being freed from school work there is ample opportunity for the music teacher with initiative to keep quite busy through June and July and perhaps some of August.

It is not too early now for plans and thought upon Summer work. In spare moments during the next few months the Summer publicity campaign may be mapped out, circular letters handwritten or typed and everything put in readiness for an active solicitation of pupils at the end of the regular school term. Careful judgment should be made as to prospects—those who are to be sought for individual lessons or those whose economic standing might make them more likely prospects for class instruction.

Then there are the special subjects, such as Musical History and Harmony, which always have an appeal representing musical work which students of the regular season may be invited to take up in addition to their usual instrumental study. The THEODORE PRESSER Co. will be glad to send information upon Piano Class Instruction, Violin Class Instruction, or the works in popular use for the teaching of History and Harmony in classes.

OUR COVER FOR THIS MONTH

The cover subject for this month was created by Chas. Phil. Hexom who makes his home in Decorah, Iowa.

In recent years considerable interest has attended gatherings of old fiddlers. Many of these old fiddlers, now in their 70's and 80's, show an amazing youth when they render the old-time numbers which were their "stand-bys" in the "all hands around" dance days. Rhythm has been made much of in modern jazz but the old fiddlers are certain to be remembered by many as the foremost exponents of this vital musical element. Many of these old fiddlers were self-taught. They did make it a point, however, to satisfy their longings for music despite the fact that they had nothing near the advantages which the modern youth has to obtain good instruction under competent teachers.

Present-day students, however, still enjoy the favorites of the old fiddlers, judging from the sale of such volumes as "Favorite Old-Time Tunes for Violin and Piano" (Price, \$1.00) and the piano collection entitled "Familiar Dances" (Price, 75 cents).

LET'S PLAY TOGETHER

By MATHILDE BILBRO

Here is a little book that just fits into the "Piano Class Idea." It may be used with any class book or in any type of class teaching. It represents the easiest approach to ensemble playing yet produced. Sometimes two, sometimes three, or even four players participate. In the beginning each player uses only one hand. The book is all very attractive and melodious with the text in dialog form.

The special introductory price in advance of publication for a single copy is 35 cents, postpaid.

Music is the natural medium of emotional expression; feelings that stifle utterance, too strong to be conveyed in simple words, are breathed melodiously to the hearts of men in the universal language of music.

—AUSTIN

MUSIC TEACHERS MAY CAPITALIZE THE "UNEMPLOYMENT" SITUATION

Depression is the vale between two depression. The gigantic plans now being developed in all parts of the land to climb out of the valley we are now approaching, will carry us to the highest peak of prosperity our country has ever known. President Hoover is taking energetic measures to organize the entire country against the "unemployment" situation, a world-wide condition, in which America lately has not been as much affected. The number of unemployed is only a comparatively small fraction of our great number of workers.

In fact, we know of many business men who have reported to us "the best year in years." Numerous representative music stores and schools make similar statements. In every instance we have been able to trace the fact that these individuals have been saved unnecessary business discomfort to their planning ahead months and months ago.

We feel that at this moment our teachers can do much to turn the unemployment situation into capital to their advantage. We feel that with initiative, resourcefulness, adaptability and common sense, those not now employed could have provided their present situation. Note, we do not say all, because industrial and economic conditions in certain localities create huge temporary difficulties.

Many people lack in adaptability. We remember the case of a mill owner who a few years ago. He left a large estate on the outskirts of Philadelphia, and in a kind of valley that seemed shut off from the rest of the world. The millers closed the mill instantly, thus cutting out of employment a large number of people whose fathers and grandfathers had been brought up in that mill. No one knew no other trade or work. The mill was the world to them. Instead of adapting themselves to the situation and seeking allied occupations they actually clung to the location until it was necessary for charitable organizations to provide food for them and help them make plans for the future.

Adaptability is the need of the hour. The calibre of a man is often shown by his ability to turn a bad situation into a good one. To the teacher who has any spare hours THE ETUDE offers an excellent opportunity which has a big impact upon the teacher's future prospects. Thousands of teachers have accepted and engaged in the work of inducing students to take advantage of THE ETUDE. In return, these teachers are liberally paid for all new ETUDE friends they bring in. This in turn builds up the teacher's financial interests in the future by making a better organized background from which the teacher may draw pupils. If you are a teacher and have any unemployed hours, they prove very profitable for you to devote to a postal inquiry today to THE ETUDE, Department L, and secure the necessary means to commence this work at once.

TWELVE TUNEFUL TALKING SONGS

MUSICAL READINGS FOR ALL OCCASIONS

By CLAY SMITH

The musical readings and piano songs by Clay Smith have helped many to platform success and when his sudden and unexpected death came, we already were entering this new group. They are numbers that are sure to have a very great appeal to the average audience and popular as well as amateur readers are sure to make them favorites in their repertoires. As usual with Clay Smith's numbers of this character, they also are quite suitable to the concert singer who is looking for novelties for encore purposes. Incidentally, piano teachers should not overlook these numbers since frequently they are students with talents enabling them to enliven the pupils' recital with a piano solo.

The advance of publication cash price is \$1.00, postpaid. One copy only may be ordered for at this price.

ALBUM OF ORNAMENTS

PIANO STUDY PIECES SERIES

It has been some time since we have added to our series "Albums of Piano Study Pieces for Special Technical Purposes." In the beginning we had the *Album of Trills*; then following this we built up a very useful series: *Album of Scales*, *Album of Arpeggios*, *Album of Octaves*, *Album of Thirds and Sixths*, and *Album of Cross Hand Pieces*. Price, 75 cents, each. All of these volumes have proved most successful. We now have in preparation an *Album of Ornaments*. Actual pieces will be used to exemplify the respective embellishments of music, and aside from their technical value, all of the pieces will prove very enjoyable to play. As in the case of the other volumes the pieces will be kept within the medium grade of difficulty.

The special introductory price in advance of publication for a single copy is 30 cents, postpaid.

A DAY IN VENICE

TRIO FOR PIANO, VIOLIN & CELLO

By ETHELBERT NEVIN

Ensemble players are sure to welcome the announcement of the forthcoming publication of a trio arrangement (violin, cello and piano) of the world famous suite *A Day in Venice* by Ethelbert Nevin. The four numbers comprising this suite—*Dawn*, *Gondoliers*, *Venetian Love Song* and *Good Night*—in various arrangements have long been enjoyed by music lovers everywhere. And now, just at a time when there seems to be a new interest in the cello and the various smaller ensemble combinations where the cello plays an important part, it is especially appropriate that we should arrange such a beautiful work for violin, cello and piano. One need not be a keen musical analyst to realize that this suite will lend itself ideally to the trio form and ensemble players may place their order for a copy of this work with the assurance that it will prove a valuable addition to their library.

The special price in advance of publication for a single copy is \$1.00, postpaid.

STRING QUARTET BOOK

FOR AMATEUR USE

This new compilation is the answer to the many queries as to why we did not produce a book of string quartets arranged from some of the many gems in our catalog which would seem to be appropriate for the purpose.

These quartets will all be easy to play. They will be chiefly, but not entirely, in the first position for the respective instruments. All of the parts will be carefully bowed and fingered and there will be no "stumbling blocks" in the way of awkward passages or complicated time problems. The music will just flow along naturally and beautifully with the idea of developing the true spirit of ensemble playing.

The special introductory price in advance of publication for a single copy containing the four parts is 90 cents, postpaid.

NEW MARCH ALBUM

FOR THE PIANOFORTE

To our already excellent series of March Albums for piano, including *Book of Indoor Marches*, *Contemporary March Album*, *Parlor and School Marches*, *School and Home Marches*, we are now preparing another book in response to the demand for more of this type of march music, especially suitable for indoor marching. Schools, gymnasiums, lodges and other organizations frequently have use for march music to be played on the piano and this *New March Album* will contain a generous assortment of numbers wherein the rhythm is even and strong, and not broken by any complicated phrases frequently found in band marches.

At the special price in advance of publication of 30 cents, postpaid, for a single copy this book will provide valuable material for piano players requiring this type of music.

TEACHING THE PIANO IN CLASSES

This is just a little manual which will cover clearly and in plain language the various details concerning the organization of piano classes, the use of materials and the proper method of conducting the classes from the very beginning. It is intended to lay a good foundation for teachers who have not had experience along these lines but who nevertheless are anxious to begin class work. Various experienced teachers have contributed ideas to this manual and we feel sure that it will prove very helpful.

The special introductory price in advance of publication for a single copy is 25 cents, postpaid.

PIANO PATHWAYS

By BLANCHE DINGLEY-MATHEWS

Mrs. Blanche Dingley-Mathews is one of our most successful present day musical educators. We are sometimes amazed at the tireless energy of Mrs. Mathews. Moreover, she obtains results. Her new book is one of the most pretentious that she has as yet offered. It is an out and out piano class book; but it is more particularly intended for those teachers who are just beginning to take an interest in class teaching and who are in search of logical and definite material upon which they can rely. This book has rather more explanatory text than is usual; but it is highly necessary that this should be the case. The book develops what may be called "The Black Key Approach." This is about the last word on the subject.

The special introductory price in advance of publication for a single copy is 45 cents, postpaid.

JOAN OF THE NANCY LEE

A COMIC OPERA IN TWO ACTS

Book & Lyrics by AGNES EMELIE PETERSON
Music by LOUIS WOODSON CURTIS

Those producers of operettas under good amateur auspices who have been responsible for the use of thousands of copies of the already published two notable successes, *Briar Rose* and *The Marriage of Nannette*, by these writers, will welcome, we believe, this, their latest effort. In fact, any one interested in a melodious, effective comic opera for amateurs which is filled with action and melody, and yet is not difficult, although worthy of the best amateur talent, should make the acquaintance of *Joan of the Nancy Lee*. This can best be done by subscribing in advance of publication for a copy at the very low Advance of Publication Price of 60 cents, postpaid. Only one copy to a subscriber at this price.

SHORT PIECES IN ALL KEYS

FOR THE PIANOFORTE

By FREDERICK A. WILLIAMS

This is just a good little study book for advance second grade or early third grade work. It is in Mr. Williams' usual melodic vein; but each little piece has some particular technical advantage, and in addition it exemplifies some tonality. Each piece is in a different key and each is preceded by an appropriate scale and arpeggio. It is a very interesting little work and pupils will be sure to like it.

The special introductory price in advance of publication for a single copy is 30 cents, postpaid.

INSTRUCTOR FOR SCHOOL BANDS

By C. S. MORRISON

This book seems to grow and develop as we work upon it. In our aim to make it one of the best books of the kind ever published, we have called various experts into consultation and we have even tried out various devices and exercises with students' bands; so we feel that the patience of those who have waited for the appearance of this book will be amply rewarded in the end. We are now reporting rapid and continuous progress.

The special introductory price in advance of publication for each instrumental part desired is 30 cents, postpaid.

ADVANCE OF PUBLICATION OFFERS

WITHDRAWN

Two timely and somewhat unique works, descriptions of which have appeared in recent months on these pages, are now ready for delivery to advance subscribers and the special Advance of Publication cash prices are withdrawn. Those interested in obtaining single copies of these works for examination may obtain them under the liberal terms of the "On Sale" plan created by the THEODORE PRESSER CO.

Essentials of Scale Playing, for the Pianoforte, by Mabel Madison Watson, is a distinctly new and original presentation of the twelve major scales containing copious illustrations, diagrams and metronome markings and showing how to form and finger the scales and giving explicit directions for practice. The material in this book is suitable for use with students of all ages in grades one to four of pianoforte study. Price, \$1.25.

Immortality, Easter Cantata for Choir of Treble Voices (2 part) by R. M. Stults, is a brand new setting by the composer of his successful Easter cantata, originally published for mixed voices, solos and organ. In this arrangement all the beautiful melodies and harmonies are largely retained and the organ part is left practically intact. Choirmasters will remember the excellent arrangement for treble voice choirs of his Christmas Cantata *The King Cometh*, which Mr. Stults produced in the latter part of 1930. Price, 60 cents.

MAIL DELAYS

The holiday season always brings its post-holiday complaints due to mail congestion. If any copy of THE ETUDE has gone astray, please drop us a postcard at once, advising us the date of the number and we will promptly duplicate.

FAKE MAGAZINE SUBSCRIPTION AGENTS

The holiday season which is passed has brought its annual crop of complaints from music lovers who have paid out good money to strangers without verifying their responsibility. Unless a solicitor for magazines is personally known to you, or you have convinced yourself of his thorough reliability, take no chances. If he has a magazine for which you wish to subscribe, get his name and address, mail the subscription price directly to the publishers and the agent will receive credit for it. Pay no money to strangers.

PREMIUM WORKERS, ATTENTION!

This is one of the best seasons in the year to secure new subscriptions to THE ETUDE MUSIC MAGAZINE, thereby obtaining many fine and useful articles of merchandise with very little effort. Send a post card for new premium circular showing complete list of rewards. Help us to secure new subscriptions and we will help you to obtain many a useful article.

MAGAZINES IN POPULAR DEMAND COMBINED WITH THE ETUDE

You can save a substantial sum on your magazine orders by placing subscriptions which include THE ETUDE MUSIC MAGAZINE. Arrangements with publishers of high class periodicals enable us to sell combinations of two or more publications at a very much reduced price. A postcard will bring you our magazine circular. Send for it to-day.

PUBLISHER'S PRINTING ORDER

Each new publication offered is like a new addition to the publisher's family. Although each is carefully prepared and nurtured, as they go forth to the music-buying world they must make their various ways on their respective merits. It is just like contemplating with a parental gratification children who have acquitted themselves proudly, for the publisher to note the works which have sold out editions and have come up for reprinting. Teachers and active music workers can

(Continued on page 146)

PUBLISHER'S PRINTING ORDER

(Continued from page 145)

find no better guide to useful publications than in being acquainted with works which enjoy such a sale as to require reprintings in good sized editions.

The following lists give the larger edition printings appearing on the Publisher's Printing Orders during the past month:

SHEET MUSIC—PIANO SOLOS			
Cat. No.	Title and Composer	Grade	Price
4835	Signs of Spring— <i>Rowe</i>	1	\$0.25
16366	Daddy's Birthday Waltz— <i>Rolfe</i>	1	.25
18610	Dreaming— <i>Rolfe</i>	2	.25
6863	Jingle Bells— <i>Lawson</i>	2½	.25
18047	Our School Band (March)— <i>Rolfe</i>	2½	.30
8801	Sparkling Eyes— <i>Anthony</i>	2½	.40
23084	In the Aquarium— <i>Ewing</i>	3	.30
8805	Memories of Spring— <i>Anthony</i>	3	.40
23682	King of the Road (March)— <i>Morrison</i>	3	.50
30117	Elves at Play— <i>Mueller</i>	3	.40
5482	Blandishment— <i>Cadman</i>	3½	.40
18413	Fireflies— <i>Huerter</i>	4	.50
22134	In Love's Garden— <i>Tourjee</i>	4	.40
16616	Coral Isle— <i>Lieurance</i>	4	.45
4251	Shower of Stars— <i>Wachs</i>	5	.50
24126	Peppit!— <i>Fourdrain</i>	5	.40
SHEET MUSIC—TWO PIANOS, FOUR HANDS			
30049	Minuet a l'Antico— <i>Seaboeck</i>	4	1.50

PIANO SOLO COLLECTIONS			
Standard Compositions, Vol. 3 (Grade Three)—Compiled by W. S. B. Mathews (one of a very successful series of graded teaching pieces. Contains 27 pieces).....			.75
Standard Compositions, Vol. 5 (Grade Five)—Compiled by W. S. B. Mathews. (This excellent volume contains 16 pieces).....			.75
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UNISON SCHOOL CHORUS

20309 Skating Song— <i>Stults</i>06
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WORLD OF MUSIC

(Continued from page 77)

BRITISH MUSICAL TRADITION has at last made concession to present cultural needs. With the consent of Parliament, the Government has made a grant of \$25,000 for the last quarter of the present year, and of \$87,500 for each of the next five years, to assist in the production of grand opera at Covent Garden and in the provinces. Which Chaliapin mentioned in a message to Mr. Snowden of the Government as "a milestone in the history of music in this country."

THE TIPICA ORCHESTRA of Mexico is making its second tour of our western states, with Juan Torreblanca as conductor. A special feature of its work is the presentation of programs before the musical appreciation classes of the public schools, in which the national folk-songs, marimba players and Mexican dances are attractive features.

AN AMERICAN MUSIC LIBRARY has been opened in Paris. It is a branch of the American Library located at 10 Rue de l'Elysée. This not only allows visiting Americans to be able to have music from home but will be also a means of acquainting our French friends with the works of our native composers.

THE ATWATER KENT PRIZES to young radio vocalists were awarded on December fifth as follows: First Award of \$5000, a gold decoration and two years' tuition in an American conservatory, to Carol Deis, soprano, of Dayton, Ohio, and Raoul E. Nadeau, baritone, of New York City; Second Award of \$3000 and one year's tuition, to Mary G. Cortner, soprano, of New Orleans, and Stephen F. Merrill, tenor, of Campbell, California; Third Award of \$2000 and one year's tuition, to Joyce Allmand, contralto, of Dallas, Texas, and Richard W. Dennis, tenor, of Sioux Falls, South Dakota; Fourth Award of \$1500 and one year's tuition, to Paula J. Phoenix, soprano, of Oakhurst, New Jersey, and W. Eugene Loper, baritone, of Jackson, Mississippi; Fifth Award of \$1000 and one year's tuition, to Esther B. Coombs, soprano, of Long Beach, California, and Ross Graham, bass-baritone, of Hot Springs, Arkansas. Mr. Nadeau, a Canadian by birth, was the first singer from New York City ever to reach the finals.

THE ANGLO-AMERICAN MUSIC EDUCATION CONFERENCE is announced to meet again at Lausanne, Switzerland, from July 31st to August 7th. The use of the University and Cathedral has been again granted for the meetings of this internationally valuable event.

A. O. T. ASTENIUS, widely known as a composer, passed away at his home in Long Beach, California, on November 25th last. Born at Ishpeming, Michigan, on June 9, 1871, he finished his musical education at Northwestern University of Evanston, Illinois, after which he held many important positions as organist in churches of the Middle-west and West.

GEORGE FREDERICK HANDEL, a lineal descendant of the great composer, is, according to *The Musical Standard* of London, soloist among the boy sopranos of the Church of St. Lawrence, Whitechurch, Stanmore, where "The Old Saxon" was for some years organist.

THE "BACH BIRTHPLACE" in Eisenach, with the picture of which the whole musical world is familiar, is about to lose its claim to immortality. Recent research has now made it quite probable that the house owned by Bach's father was situated in the former Fleischergasse, and that the wall was long ago destroyed.

SIR HENRY WOOD received at the close of the last concert of the famous "Proms" at Queen's Hall of London, an ovation which lasted fully twenty minutes. He, once a prophet has been not without home in his own country. And Sir Henry does serve the affection of the London musical world. Who has done more to bring music to the knowledge of the masses of the British capital?

MEYERBEER'S "LES HUGUENOTS" recently had its 1104th performance at the Paris Opera. Local appeal of the libretto may to some extent account for this; and yet there are moments in the score not without their charm and thrill.

COMPETITIONS

THE CARL F. LAUBER MUSIC AWARD, for a composition by one regularly enrolled as a student of a public or private school or college within twenty miles of the City Hall of Philadelphia, is offered. The contest closes March 1, 1931, and particulars may be had from the Provident Trust Company of Philadelphia.

AMERICAN COMPOSERS are to be favored on the programs of the New Jersey Orchestra with Rene Pollain as conductor. The management is ready to consider suggestions for use in the 1930-1931 season; but, before forwarding these composers should communicate with the Secretary, New Jersey Orchestra, 4 Central Avenue, Orange, New Jersey.

THE ROME PRIZE in musical composition, known as the Walter Damrosch Fellowship in the American Academy of Rome, is open for competition, which closes March 1st, 1931. The stipend amounts to two thousand dollars, with residence and studio in the Academy. Particulars may be had from Roscoe Guernsey, Secretary, 101 Park Avenue, New York City.

THE HOLLYWOOD BOWL ASSOCIATION announces again the Katherine Yarnall prize of one thousand dollars for work for full symphony orchestra. Manuscripts must be submitted before February 1, 1931. Full particulars may be had from the Hollywood Bowl Association, 704 Hollywood Boulevard, Hollywood, California.

THE SCHOOL BAND AND ORCHESTRA CONTESTS, both state and national, are again announced, and lists of the leading compositions to be prepared are ready for distribution. Full particulars may be had from C. M. Tremaine, 45 West 45th Street, New York City.

A Correction

THE following letter was recently received from M. Henri Rabaud, well known composer and conductor: (formerly conductor of the Boston Symphony Orchestra), who is director of the Paris Conservatoire. The ETUDE was misinformed regarding M. Grandjany, who is a member of the Staff of the American School at Fontaineblau and not the Professor of Harp at the Paris Conservatoire.

"Monsieur le Directeur,
"Dans le fascicule d'Août de votre honorable revue, page 552, vous désignez M.

Marcel GRANDJANY comme 'professeur de harpe au Conservatoire de Paris.'

"J'ai l'honneur de vous faire connaître que vous prie de faire savoir à vos lecteurs que M. Marcel Grandjany, dont nul d'ailleurs n'admire plus que moi le talent, n'est professeur au Conservatoire, où la chaire de harpe diatonique a pour titulaire M. Marcel Tournier.

"Veuillez agréer, Monsieur le Directeur, l'expression de mes sentiments les plus distingués.

"Le Directeur du Conservatoire

"Membre de l'Institut,
"Henri Rabaud."

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SCHOOL MUSIC DEPARTMENT

(Continued from page 100)

Music shall be approached positively. Those selections will be chosen which we as teachers can say something good. That is, the time is so short we are unjustified in bringing to our a large number of compositions musically and aesthetically have little value. We are wanting to build a parity with the best. Therefore, we choose only that music about which we can always speak in the affirmative. Over, in musical history, we are making critical comparisons. We are saying Bach excelled Handel in this type of work, that Haydn excelled Mozart in that or that from the standpoint of presentation the music of Okeghem is as interesting to our ears as that of Beethoven. We may say that Mendelssohn's certain weaknesses or Schubert's certain weaknesses which to musical specialists are significant, but which to the layman are little since he is not able to go deep enough into the subject to make the distinctions and discriminations which are made by the musical specialist or technician.

Objectives, General and Special

WHAT IS the disadvantage of giving a course in "Musical History and Appreciation"? It is chiefly this, that we have the course two types of students, the one who is interested in the subject as the general layman is interested,

and along with him the person who wishes to be a musical specialist. If we go into the subject sufficiently in detail to give the specialist the background which he needs, we lose the interest of the layman, and if we direct our attention constantly at the layman, we give the specialist an insufficient background, so that when he becomes a teacher he will make many statements which are unauthentic or he will fail to make the best points, because of his inadequate historical knowledge.

What is reasonably expected of the specialist? What do you expect of your surgeon, of your mechanic, of your banker? You expect the last word on the subject. Would you care to have operate on you a surgeon who had learned what he knows about surgery along with a class of people who were getting only a general layman's appreciation of the value of different types of operations? No. We demand that the surgeon be thoroughly trained in every detail of his profession. Likewise, educators are demanding more and more of musicians that they be trained as specialists in their field. As specialists it is necessary that they have a thorough course in Musical History, which is quite apart from the field of Musical Appreciation, as the writer has outlined it. Musical History is not a course to take the place of Musical Appreciation but one to furnish an additional amount of training to the musical specialist.

TEACHERS' ROUND TABLE

(Continued from page 101)

"Music Grammar," you undoubtedly know what is more commonly called Music Theory, which includes a study of the principles of music construction, just as regular grammar studies the principles of language. Music Theory is a large subject including music fundamentals, harmony, counterpoint and form. The following books will start you profitably on these subjects: *The First Year in Music*, by Oliver R. Skinner; *Harmony For Beginners*, by Preston Ware; *Strict Counterpoint*, by Dr. J. Rick Bridge; *Musical Forms*, by Paul Pauer.

Alternate Studies

Two of my pupils, whom I shall speak of as Miss A and Miss B, always come together for their lessons. This is my problem: Miss B has been studying with me for four years, and has caught up to Miss A, who has been with me seven years. Miss B has just finished the Mozart Sonatas, and would be equal to the "Fifteen Etudes Melodiques" of Noll, which Miss A is now studying. She is also ready for Bach's "Two-part Inventions," which Miss A is studying. I do not want to give her the same two books, since

this would certainly dishearten Miss A who studies much harder to accomplish the same end.

1. Could you give me a good substitute for the Noll book, if not for Bach?
2. What technical book is suitable to follow Czerny's Op. 636?
3. Are Heller's Preludes, Op. 81, suitable to follow the Noll book? If not, please mention a modern substitute.—Mrs. O. T. C.

You are wise to give different materials to the two girls, especially since plenty of other suitable music is available. Instead of the "Two-part Inventions," for instance, you could assign Miss B appropriate movements from Bach's "French Suites," beginning with the *Courante*, *Air*, *Minuet* and *Gigue* from "Suite I," all of which are in two voice-parts.

Here are answers to your three questions:

1. Heller's Op. 46 or Op. 45 would be a good substitute.
2. Try Cramer's Selected Studies (Presser Collection, Vol. 175).
3. The Heller Preludes are good. For more modern studies, however, I suggest: Foote, "Nine Etudes," Op. 27; MacDowell, "Twelve Etudes," Op. 39.

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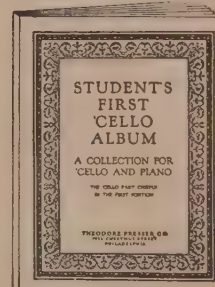
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QUESTION AND ANSWER DEPARTMENT

Conducted by
ARTHUR DE GUICHARD

Portamento in Singing—Phonographic Records for Examples of Portamento and French Pronunciation.

Q. 1. How would you explain "Portamento" to singing pupils? 2. Where is it used? 3. What records could I get for good examples of the use of portamento? 4. Also, what records illustrate correct French pronunciation? 5. Is there any phonographic series of records for French pronunciation?

—DOROTHY, Waseca, Minnesota.
A. Portamento (carrying) is a very delicate carrying of the voice up or down, from one note of an interval to the other, *pianissimo*. The intervening notes of the interval are very lightly suggested without, however, being plainly defined, the last note alone being accented. Many singers endeavor to give a portamento effect by strongly slurring over the intermediate notes (a very pernicious habit), thereby producing a coarse, unmusical effect. A pure portamento is really the acme of a pure legato. 2. It is employed in operatic and ballad arias in *legato*, *sostenuto* singing. 3. Tenor and soprano arias as sung by Clément, Bonci, Rothier and Rosa Ponselle. 4. Clément, Yvette Guilbert, Rothier, Journet. 5. The "Cortina" Method, Cortina Academy, 105 West 40th Street, New York City.

Pedal versus Phrasing.

Q. 1. In measures where the last note of a phrase is also the beginning of the next phrase

Ex. 1 Chopin Polonaise, Op. 53, last page



which is the correct pedaling? Is it right to let the pedal up on the first note of the second measure, starting a new pedal on the trill (E-flat), or should it be a new pedal on A-flat, at the first of the second measure? In the latter case one could not hear the ending of the first phrase so well. 2. And in the Beethoven Sonata, Op. 26 (1st. Var.)



should one pedal on the first note? This seems to sound better but is it not wrong phrasing?

A. 1. The pedaling is correct as marked. The phrase ends, for both hands, on the first eighth-note of the second measure, played staccato. In the second measure the pedal is on the third eighth-note, the D natural of the diminished seventh arpeggio. 2. Again the pedaling is correctly given and played *piano* on each chord resolution, while the 1st 32nd in each of the three measures is taken up, as if it were a 64th note and a 64th rest, slightly marking the following 32nd in each case. The bass chords of the accompaniment must not be allowed to obscure the melodic variation.

Number of Notes in an Octave.

Q. How many notes are there in an octave? Kindly give me a table of them, something simple that I may grasp easily.—F. X. B-I, Pembroke.

A. The system of tuning known as Equal Temperament required for the piano, organ and other keyed instruments, was first practically adopted by Johann Sebastian Bach, when he authoritatively divided the scale into twelve equal semitones. By this system are found thirty-five different notes contained in the compass of an octave.

In order to tune instruments having fixed sounds, a system was found whereby each whole tone is divided into two semitones of practically similar quality. A sharpened note and its relatively harmonically flattened note become practically identical. This system is described as equal temperament, by means of which the thirty-five sounds are reduced to twelve each one of which (with one exception) is expressed by three different names. For example, the following table shows the thirty-five notes that may be obtained in an octave from the keys of the piano or organ, starting with the note C:

2. C# same as C#—D#—B# 3 notes

3. D	"	D—C#—Ebb	3 notes
4. D#	"	D#—Eb—Fbb	3 notes
5. E	"	E—Fb—D#	3 notes
6. F	"	F—Eb—Gbb	3 notes
7. F#	"	F#—Gb—E#	3 notes
8. G	"	G—F#—Ab	3 notes
9. G#	"	G#—Ab—Bb	2 notes
10. A	"	A—G#—Bbb	3 notes
11. A#	"	A#—Bb—Cbb	3 notes
12. B	"	B—Cb—A#	3 notes

Total: 35 notes

The foregoing twelve notes, in as many groups, are played each on the one key or note and are termed enharmonics, that is, having the same sound but being called by a different name.

A Question from Trinidad, B. W. I.

Q. Will you please explain how to transpose a piece of music written in 4, 5 or 6 sharps? As I can play in flats more fluently, I shall be glad to know the simplest way to do it. From experience, I have discovered that a piece written in 4 sharps can be played as if the key-signature were 3 flats. Is this a correct method?—FRED B., Port of Spain, Trinidad, B. W. I.

A. Yes, you have the right idea, but you have to take into consideration the chromatics, both with regard to the change of notes and the fingering. Of course, in transposing from E to Eb, the notes look the same with regard to their position on lines and spaces, although they have gone down a semitone from E to Eb, so that a # becomes a b and a b becomes a bb and a bb becomes a bbb (double flat). The scale of E with 4 sharps becomes the scale of Eb with 3 flats, thus:

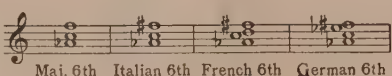


The scale of B with 5 sharps becomes the scale of Bb with 2 flats; and the scale of F# with 6 sharps becomes the scale of F (or G flat). But, easier reading still, put the F# into the key of Gb with one sharp. Bear well in mind that in transposing from the keys of 4, 5, and 6 sharps the accidentals in E flat, B flat and G flat will change a sharp to a natural, a natural to a flat, and a flat to a double flat. The fingering will be the usual fingering of the flat keys, avoiding thumbs and 5th fingers on the black keys. (With the exception of being unaccustomed to reading in sharps, it is hard to understand why you should find it difficult to play in F# (6 sharps) and to prefer G flat (6 flats), seeing that the notes and their fingering are absolutely identical.

Intervals: Major, Minor, Augmented, Perfect.

Q. 1. Will you please tell me what is meant by the terms French Sixth and Italian Sixth? How do these terms differ from the minor, major and augmented sixths commonly used in harmony? 2. Intervals are given the names of large or major, small or minor, pure or perfect. Which of these terms are preferable in modern harmony?—E. B., Hollywood, California.

A. The chromatic chords of the Italian, French and German Sixths are all recognized by the fact that they each contain an augmented sixth, that is, a semi-tone greater than a major. The easiest way to recognize them is by classifying them in this order: I, F, G, that is Italian, French, German.



Maj. 6th Italian 6th French 6th German 6th

The Italian consists of three notes only (a major third, an augmented sixth); the French consists of a major third, an augmented fourth and an augmented sixth; the German sixth consists of a major third, an augmented fifth and an augmented sixth. Thus, still further simplified, all three contain a major third and an augmented sixth; the Italian has three notes only; the French has also an augmented fourth; the German has an augmented fifth (see examples). Taking the notes of the diatonic major scale and counting from the tonic or key-note (do), the major intervals are the 2nd, 3rd, 6th and 7th; the perfect intervals are the 4th, 5th and 8ve. The foregoing are the preferential names (see example).

Musik der Zeit

(Continued from page 94)

too practical, to be fooled with such material just because it is presented to them as a novelty. Let us have all the new music that the greatest genius of the world can produce; let it be rich and original; but, above all things, let it be based upon the old-time principles of real beauty and real art. Time, however, inevitably determines, and every musician is conscious of the fact that much that for a time has had its vogue as futuristic music, has already seen its day and is surely and certainly on its way to the dump heaps of oblivion.

Yet, at an orchestral concert at which Rachmaninov played, we saw a glorious fool, who knows no more about music than the monkeys in the zoo, frantically applauding an impossible futuristic orchestral number, in order to try to convince others that he liked "the new music," which, in reality, was a pathetic joke to those entitled by training to pass a sane opinion upon it.

The Slow Growth to Comprehension

WILLIAM LYON PHELPS, in his charming little booklet, "Music," tells of his agonies at his first symphony concert. He didn't like the music; but he saw that everyone else did and therefore very sensibly started out to discover what it was that charmed them. THE ETUDE recognizes that musical taste is a matter of evolution. We recognize it in our own musical section. If we were to print only pieces that appeal to our own musical taste at the present time, we would stop the musical procession. There are thousands on thousands who, when they first subscribed to THE ETUDE, were interested only in the most obvious pieces, but who have literally ascended the musical stairs through THE ETUDE. They now want the more sophisticated things; and THE ETUDE endeavors to supply these in proper proportion. Let us think back to our own musical childhood. There was a time when we found the simple suspension of the tonic chord over the dominant seventh indescribably ravishing. But thereafter we continually sought new musical

sensations. This does not mean, however, that, in our upward striving for new musical delights produced by newer creative minds, we should be lost in a morass of hideous cacophony.

Compare Moussorgsky's "Boris Godunov," with its gorgeous spontaneity, Stravinsky's "Fire Bird," with its dramatic plasticity, with the loose, disjointed, puerile stuff, wholly without organic rightness, which some of the so-called moderns have contrived. One terrible thing heard lately had no more unity than one sees at the Paris Thieves' Market, that melancholy dump heap of the cast-off junk of civilization.

Titbits for the Curious

TO BE required to admire something the popularity of which is based upon the maudlin desire of the public to see how outrageous it can be, is surely not like to provoke enduring love. One European publisher invited us to hear the performance of a new orchestral work. The emotional effect was that of producing *mal de mer*, but it was described as a "Serenade." When we asked him to tell how it could possibly pay him to print it, he replied, "Curiosity. The more terrible it is the more the public will be aroused, and the more they will want to hear it. And our return comes from the performing right, even though the work is rarely played a second season by the same orchestra." And with that a very large cat jumped out of the bag.

Nevertheless, we feel that progressive musicians everywhere will want to become acquainted with these works in "Musik der Zeit," if only to know what is going on and to preserve the compositions in historical records.

In our student days in Germany we remember a certain cheese store patronized by the *cognoscenti*. We always avoided it by walking around the block to escape the stench. Because the Chinese like their eggs five years old, should we do likewise?

De gustibus non est disputandum.

Putting Spirit Into Spirituals

(Continued from page 95)

1860, and tinkles out wispy chords, giving, with all that she has of spiritual insight and understanding, the spirit to be evoked by the song, "Were you there when they nailed him to the tree?" The little recital is intimate, quiet, sincere; the singer tries to forget her vocal technic enough to give a wailing scoop to high notes, imagining how the song is being sung at that moment at prayer meeting in a colored church down South, lit by smoking oil-lamps, while a red hot stove in a corner makes an inferno of its own and waves of suffocating heat palpitate in the close atmosphere; while voices, thin, high, quivering like reedy violins, with falsetto tenors and the deep buzz of a bass undertone make a swelling chorus.

When a singer tries to be funny in presenting some modern arrangement of a spiritual, those of us who know and love the songs and sing them sincerely are irritated by the lack of understanding displayed.

(The Charleston Society for the Preservation of Negro Spirituals is one of

those spontaneous art movements that he to keep refreshed the soul of humanity. was born when a group of young folk in Charleston, South Carolina (already famous in musical annals as the scene of the first public concert given in America) in the fall of 1922 began meeting from house to house to sing the old songs of plantation life they so much loved. With the thought of a public career they began collecting for preservation those melodies and verses indigenous to the colored people more especially in their former low condition.

A chance appearance at a charity church festival started an interest in their work which has taken them not alone to the neighboring southern communities but even to New York, Philadelphia, Boston, Salem and Wilmington, Delaware. Maintaining their original altruistic spirit they proceed from these concerts and from their book of collected Spirituals are devoted to the relief of aged and needy Negroes.—EDITORIAL NOTE.)

"What is good music? There is only one sound answer: 'The music that lasts with you.' It is a subjective answer, certainly; but no other is possible. If the music we give attention to wears out quickly, it is for us bad music, whether written by Tom, the brother of Dick and Harry, or by the young musician with the latest complex Czechoslovakian name."—SYDNEY GREW.

MASTER DISCS

(Continued from page 94)

has Shaped no Phrase for Gain
EDERICK DELIUS, one of the fore-
most living intellectual solitaires, a
composer who has never written music to
and about whom we have discoursed
length in these pages before, is newly
presented on records by two tone-poems
lyric charm and beauty. In a Summer
disc, Victor discs 9731-32, is an in-
complete work—one of the most exquisite
ever paid by any composer to his
disc. Its companion piece, *A Song before
the Sea*, written for small orchestra, is a
short tone-poem whose mood is one of
trusting joy. The first is played by the
London Symphony under the direction of
Sir Henry Wood, and the second by an or-
chestra under John Barbirolli.

Columbia Album No. 146, we acquit
ourselves for a tonal journey through
Spain for this set is given to the music of
Joaquin Turbida. It begins with two Dances
from the early opera, "La Vida
de Falla," though festive and enliven-
ing nevertheless display less originality
than his music of a later day. The per-
formance here, made by the Orchestra and
Chorus of the *Theatre de la Monnaie*,
is unusually stimulating and the
orchestra full and rich. The second disc
of the set brings us Breton's "En la Al-
hambra," a composition depicting the
Alhambra Palace of the Alhambra. There
is a wistful, retrospective quality to this
music, suggestive of a ballet of long for-

gotten dancers. This is followed by Bre-
ton's *Polo Gitano*, an adoption of an
ancient Gypsy Song. Next comes an In-
termezzo from Albeniz's opera "Pepita
Jiménez."

A Wealth of Wagner

WAGNERITES have much for which
to be thankful of late. First, there
is Victor's notable album release of Siegfried,
set M83. The finale of the first act
is recorded complete, beginning with a
short section between *Mime* and *Siegfried*
preceding the *Forging Song*. Next we en-
counter *Siegfried's* soliloquy in the wood—
better known as the *Forest Murmurs*.
This is followed by a passage after *Siegfried*
has slain the dragon, and then the
finale of the second act. Act three, save
for a dozen pages, is given in its entirety.

Among other Wagnerian recordings,
there is *Hans Sachs' soliloquy* from the
opening of the third act of "Die Meister-
singer" wherein he ruminates on life and
the events of the preceding day. This is
notably sung by Friedrich Schorr who is
one of the foremost interpreters of this
role (Victor disc 7319). From the same
opera Elisabeth Rethberg gives us an
earnest interpretation of *Senta's Ballad*,
on Victor disc 1477. And, Victor records
7273 and 74, Lauritz Melchior and Frieda
Lieder unite to give the better part of the
famous *Love-Duet* from the Second Act
of "Tristan and Isolde."

MUSICAL BOOKS REVIEWED

Training and Preparation for Song Interpretation

By FRANK PHILIP

A volume, read with attention, tells the
student the "why" of all the precepts
diligently cons at each lesson. Science
in its purport, it stresses neither method
theories, but gives instead the results of
late experiments and their practical ap-
plication. There are chapters on breathing,
vocal registers, on voice placing, exer-
cise selection and interpretation. Some
homely advice to singers relative to prob-
lems of present living and future careers is
given in the back of the book.
Pages: 261.
Price: \$3.50.
Publisher: Charles Scribner's Sons.

Liberal Arts College Movement

By ARCHIE M. PALMER

A book that should be in the hands of
every college president, of every college
faculty, of every layman interested in the
education of our young people who are
in the future destinies of the world.
The purpose of it is a report of the "Proceed-
ings of the Conference of Liberal Arts Col-
leges," held in Chicago, March 18-20, 1930.
The book is a book thrilling in the vivid-
ness with which it presents the potentialities
of smaller colleges and the manner in
which some of their economic problems are
being solved. To it those in the forefront
of American education and journalism have
contributed their best thought, fill from
the cover to the end with the charm of a fairy
tale, infused with the inspiration of a noble
cause.
Pages: 187.
Price: \$5.00.
Publisher: Archie M. Palmer.

Bach, the Historical Approach

By CHARLES SANFORD TERRY

Bach's persistence in viewing famous
works only in their God-like aspect often
loses the earthly surroundings of these
works in a gray blur. It is impossible,
for instance, for the average person today
to visualize a Bach or a Schubert at the
breakfast table or at the desk giving a
man to a roomful of mischievous urchins.
Terry has rectified this error by his pain-
staking descriptions of Bach's family and
personal life. Here the Leipzig of Bach's
life is put into motion like those mechanical
figure villages depicting life in the
Middle Ages.
Bach walks about among his townsmen,
dressed and serene, the cantor, the pedagogue,
the father; and there is, wherever
possible, a word sketch authenticated by a

personal gesture, a saying, a fingerprint, as
it were, to signify the places where the
master passed. More of Bach's true per-
sonality has been crowded into this little
book than we have come onto in some time.
Pages: 157.
Price: \$2.50.
Publishers: Oxford University Press.

Music and Romance

By HAZEL GERTRUDE KINSELLA

This course covering every field which is
of interest to junior high school readers
does not, in its extensiveness, make inroads
into the territory of the statistician. For
every item is given with regard to its human
aspects. Old folk melodies, tunes and pat-
terns, chamber music, famous preludes,
music of the Orient, music of the Northland,
music of the American Negro—these fields
are made to grow with such flowers as boys
and girls can pick and smell, can call for-
ever theirs.

The wealth of material indicates a thor-
ough research in history at its very sources
—a history that is not a mere accepting of
the data previously agreed upon by writers,
but one gathered with much labor from the
earthy roots of written records and local
traditions.

Pages: 422.
Illustrated throughout.
Price: \$2.25.
Publishers: RCA Victor Company, Inc.

The Contemporary American Organ

By WILLIAM H. BARNES

A long felt need for a work treating on
the modern organ and its construction has
been filled by the appearance of this book.
It includes information of an historical
nature as a basis for an understanding of
the modern instrument. The work is a fund
of information to those who wish to know
something of the mechanical equipment used
by various contemporary builders. A five-
page index may be some indication of the
vast amount of interesting material appearing
in the book, which includes numerous plates
treating of actions of various types (tracker,
tubular pneumatic and electric), method of
drawing a pipe scale, swell shutter operation,
tremulants, varying types of consoles and
illustrations of organ interiors and organ
cases.

The book, for general information on the
subject of the modern organ, is probably the
most practical of any that has been pub-
lished and is the first one of its interest and
magnitude to appear since "The Art of
Organ Building" by Audsley.

341 pages.
Numerous illustrations.
Price: \$4.00.
Publishers: J. Fischer and Brothers.

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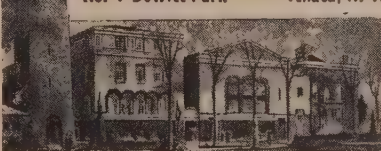
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CONDUCTED BY ELIZABETH A. GEST



The Music Cop

By CHARLES KNETZGER

One day as I sat playing
I spied the music cop;
He shook his finger at me
For speeding like a top.

I went a bit more slowly;
Again he glared at me
And said: "Ignoring signals!"
(Expression marks, you see.)

Quite in the mood for playing
Again I went full speed.
"You're passing all the stop signs!"
He shouted angrily.

And now I was so frightened
I failed to keep in time.
"You're blocking up the traffic;
Why don't you fall in line?"

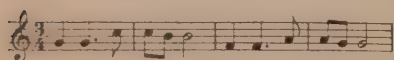
I turned to do his bidding,
Not knowing where to go.
"You're driving on the wrong side."
(Wrong fingering, you know.)

Next day I went to practice
With care from bar to bar.
The smiling cop who listened
Gave me a golden star.



??? ASK ANOTHER ???

1. What finger comes on B-sharp in the Harmonic scale of C-sharp minor in each hand?
2. How many half-steps in an augmented sixth?
3. How many thirty-second notes in a dotted sixteenth?
4. What was the nationality of Massenet?
5. What is the Italian term for "sudden-ly soft"?
6. Who wrote the opera "Die Walküre"?
7. From what is this taken?



8. What form of composition is it?
9. To what class of orchestral instruments does the English horn belong?
10. When did Schumann die?

(Answers on next page)

The Music George Washington Heard

By GLADYS HODSON LEACH

If you would visit Mount Vernon, you will be shown a collection of musical instruments owned by George Washington. The Father of our country, as famous soldier and statesman, was fond of music and found time in his busy life to enjoy it. In an account book which he kept when he was fifteen years old there is an entry showing that he bought tickets for a concert; so we know that he was interested in music from his boyhood.



MT. VERNON, THE HOME OF
GEORGE WASHINGTON

The colonists had music in their homes, attended concerts, and had musical ideals as definite as our own. The New England settlements, because of their strict religion which forbade musical instruments and all forms of levity, were slow to accept music; but the Southern Colonies were extremely fond of it. The Virginia colonists brought their own musical instruments from England and many more were imported later from England and France. Harpsichords and spinets were common, and almost every plantation house had a collection of viols so that the guests could play together.

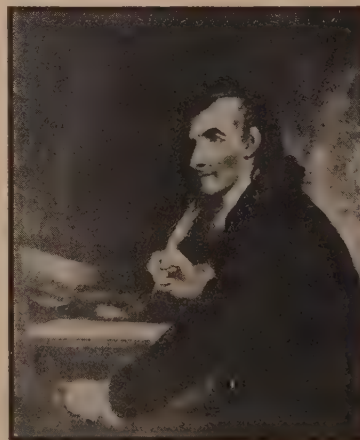
All the work on the plantation was done by Negroes, and to-day we realize that the original Negro music is important and is worth studying and preserving. The Negroes in colonial days sang as they worked in the fields.

Dancing was popular in the colonies, and the most popular dances of the time were the minuet and gavotte. They were slow, dignified dances well suited to the costumes of the time. Stiff brocaded skirts, satin breeches, and powdered wigs are not conducive to an undignified dance. The Negroes played for these dances, and gradually they introduced some of their own gayer tunes. Finally a new dance became popular, the Virginia Reel, which is really an outgrowth of the Minuet. This dance is of importance because it was the first dance to be originated in America.

Many songs were brought from England to the colonies by great singers who came to give concerts. One song which is still a favorite with audiences and singers to-day was introduced in this manner. It is *The Lass with the Delicate Air* by Dr. Arne.

But not all the songs in use were brought from Europe. The colonies had some composers of their own and musicians of to-day are beginning to realize the value of their compositions.

Francis Hopkinson was our first native composer. Besides being a musician, he was a statesman. He signed the Declaration of Independence, was a member of the Convention of 1787 which wrote the Constitution of the United States. He was the first judge of the Admiralty Court of Pennsylvania, and an intimate friend of Washington, Franklin and Jefferson. He was one of the first men in this country to arrange a definite series of concerts which were given regularly in Philadelphia. He played the organ and harpsichord, and was considered a composer of ability. In fact, many authorities now claim that his songs are worthy to rank with those of his great contemporary, Haydn.



FRANCIS HOPKINSON, COMPOSER AND
FRIEND OF WASHINGTON

We should be grateful to the musicians of to-day who are studying the early American music, the music which Washington heard, and who are bringing it to our notice. The Negroes, the Indians, and our own colonial ancestors all have made a definite contribution to the music of America.

When Good Fellows Get Together

By OLGA C. MOORE

WALTER, Gilmer and Melvin were at Walter's house. It was raining and there was no chance to play out of doors; Walter suggested that they play a music game on the dining-room table.

"You see," he said, "since we all take lessons from the same teacher, we could surprise her by studying up on our chords. We played this game at my last lesson and I got every chord right. Here is my golden star." And he proudly displayed the page in his note book to the two younger boys.

"Yes, she gave them to me, too, but I couldn't fill in all the blanks," said Melvin. "I haven't had quite so many chords as you fellows," chimed in Gilmer, "but I like to learn. Come on, Walter. Give some pencils and paper. Let's start!"

"All right!" agreed Walter rushing over to his desk, to search for pencils.

"Here's the list of three-toned major chords.

MAJOR TRIADS BEGINNING ON WHITE KEYS			MAJOR TRIADS BEGINNING ON BLACK KEYS		
Fill in the blanks			Fill in the blanks		
C	—	G	bD	—	bA
—	E	—	—	F	bA
D	#F	—	bD	—	—
—	—	A	bE	G	—
—	—	G	—	—	bB
E	—	B	—	G	—
—	#G	—	#F	#A	—
F	A	—	—	—	#B
—	—	C	#F	—	bD
G	A	—	bG	—	bD
—	B	—	—	bB	—
A	#C	—	bA	—	bE
—	—	E	—	C	—
—	#D	#F	—	—	bE
B	—	#F	bB	—	F
—	#D	—	—	D	—

You always learn the major triads first. We'll take those that begin on white keys, then those that begin on black keys. Now all we need to do is to fill the blanks with the correct letters that have been left out. Then we can compare them with my note book."

How busy they were! They did not mind staying indoors one bit.

Why don't you try out this game? It is lots of fun. Perhaps your teacher will be pleased to help you.

I'm sure that my piano
Has a little fairy in it,
And if you want to find it, too,
I'll show you in a minute



JUNIOR ETUDE—Continued



Little Biographies for Club Meetings

No. 38 — Spanish Composers

When one thinks of Spanish music one is apt to think of the opera "Carmen." While the scene of this opera is laid in, both the words and music were by Frenchmen; so it is not true at all. (The libretto was founded upon the well-known French writer Mérimée, and the music is, as you may know, by Bizet.) This is a popular opera, and one wants to know anything about the music, one should hear music composed by Spanish musicians.

Spain is a country very rich in beautiful songs, handed down from the days of the troubadours. Many of these songs were danced as well as sung, as the Spaniards were fond of dancing. In the southern part of Spain some of the folk-songs show oriental influence, pointing to the days when the Moors lived in Spain. Many of the Spanish composers used folk song tunes in their compositions.

Albéniz (pronounced al-bay-nith) is one of the well-known Spanish composers. He was born in 1860 and died in 1909. He had a venturesome career, as he started touring as a pianist when only nine years old. At first, he wrote music of a rather popular kind, but later he settled down to more serious compositions. He is considered to have had a strong influence on the later Spanish composers.

Granados (1867-1916) is another famous Spanish composer. He came to America in 1916 to conduct the performance of his opera "Goyescas" in New York. On his return trip his ship was torpedoed during the World War, and he was lost at sea. His next name is Manuel de Falla (pronounced Falya). He uses Spanish folk-

song tunes but combines them with very modern harmonic effects.

Turina, Mompou and Nin are other Spanish names one sees on programs of modern music these days.



MANUEL DE FALLA

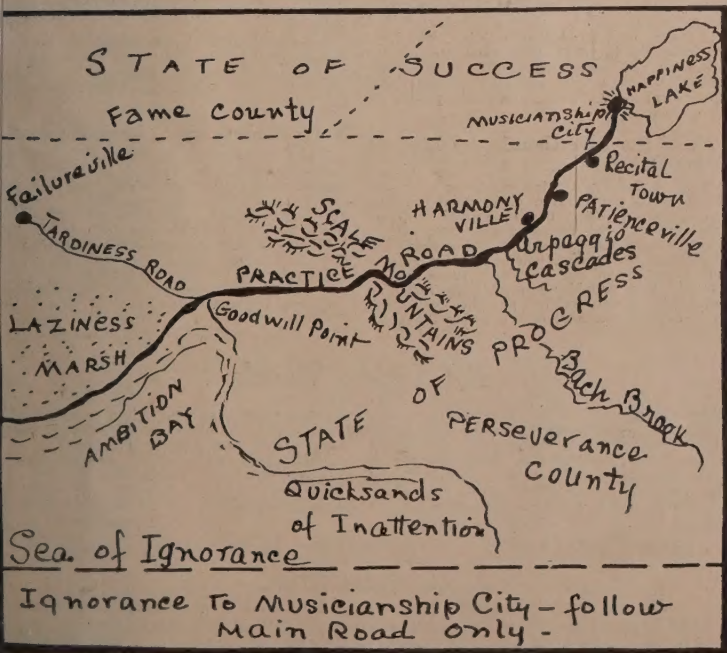
For your programs you can play some of the simpler pieces of Albéniz and Granados, such as the Spanish dance called "La Playera," which Kreisler has made popular as a violin number. The *Serenata* from "Granada" by Albéniz is simple and charming. Try to get some "records" of these Spanish composers for your program.

Questions on Little Biographies

1. Has Spain many folk-songs?
2. What nation has had an influence on some of the Spanish folk-songs?
3. Name three prominent Spanish composers.
4. What popular opera has its scene laid in Spain?
5. Is this real Spanish music?
6. Which Spanish composer wrote an opera which was produced in America?

MUSICLAND ROAD MAP.

Alice McENERY McCullen.



The Surprise Party

By BLANCHE G. MECASKEY

"I SIMPLY cannot get Mary to practice," sighed Mrs. Lucas to a friend, "And I'm going to have her stop her music lessons."

Now, Mary overheard this remark and it really made her feel very sad, for she loved her music and did want to learn to be a good musician. But she had, alas, that mean little trait, known to many of us as laziness.

One day soon after that Mary received an invitation from one of her friends to a party, and the party was to have a big surprise. No one knew what the surprise was to be, not even Mary's mother, and she knew nearly everything.

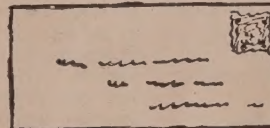
When the day came Mary put on her very best dress and sallied forth, all eager for the party. There were games and good things to eat and lots of fun, and then the surprise!

Out stepped a little girl not more than ten years old, who bowed and took her place at the piano. Mary was in a perfect dream. Chopin, Schumann, Beethoven, all those beautiful melodies, sang in her ears.

It was over too soon, and Mary told her mother how wonderful it was that such a little girl could play so beautifully. "How I wish I could play like that!" she added.

"You could, my dear, if you would practice hard," replied her mother.

"Mother," answered Mary, "I will start practicing hard this very day and never miss a day, if you will promise me that you will not stop my music lessons. Because I really do want to learn to play well. I really do."



DEAR JUNIOR ETUDE:

I have taken music lessons since I was five years old. I am now studying Bach's *Preludes and Fugues*, *The Black Key Etude* by Chopin, and *Pastorale* and *Capriccio* by Scarlatti. I practice three hours a day and also spend another hour a day on harmony and theory. I hope to become a good musician, but oh, there is so much to learn!

From your friend,
MABEL PALANGE (Age 13),
New York

N. B.—As so many Juniors complain of not having enough time to do much practicing on account of their school work, it would be interesting to hear how Mabel arranges her schedule and her home work so as to have four hours a day for her music. Maybe she will write again and give this information.

DEAR JUNIOR ETUDE:

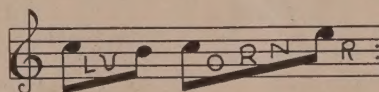
I have taken piano lessons for five years, pipe organ lessons for one year and have recently taken up the trumpet.

From your friend,
PEARL E. STURGIEE (Age 13),
Pennsylvania.

DEAR JUNIOR ETUDE:

I am five years old and have been studying music since I was three and a half. I can play Beethoven's *Minuet in G*, *Für Elise*, *Humoresque*, and some Czerny studies and chords. I also take violin lessons, and can play MacDowell's *To a Wild Rose* on my violin. I love to practice though my mother does not let me play very long at one time. I have won a lovely gold pin for my piano playing.

From your friend,
JANET GRANT (Age 5),
Arkansas.



JUNIOR ETUDE—Continued

JUNIOR ETUDE CONTEST

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month—"Sacred Music." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber or not.

All contributions must bear name, age and address of sender written plainly, and must be received at the JUNIOR ETUDE

Time and Rhythm

(PRIZE WINNER)

By time we mean the even measuring of the strong beats of the rhythmic pattern in music. If we study nature we find rhythm everywhere, in the seasons of the year, in the succession of the days and nights, in the opening and closing of the flowers, also in the act of breathing and walking, as well as in the steady beat of the heart. Man expresses this fundamental sense of rhythm in many ways, including the medium of music. Without time and rhythm there could be no music, for these form the foundation and frame work upon which the structure of music is built.

CYRIL KRONENWETTER (Age 11),
Pennsylvania.

Time and Rhythm

(PRIZE WINNER)

The measured flow of movement or beat in music is called time or rhythm. Music depends and has depended from earliest times on rhythm, but melody and harmony must also be considered. The types of rhythm in music are many and varied, being affected by accent, quantity, change of tempo and the grouping of musical beats. The rhythm of modern music began to develop through attempts of learned medieval musicians to adapt the rhythm of spoken words to choral singing, but before the process had gone very far the folk-song gained supremacy because it often showed real beauty where the more systematic music of the time was merely arbitrary. Time and rhythm are essential in beautiful music and can be acquired by the student through obedience to accent, quantity, changes of tempo and the grouping of musical beats.

GAYNELLE COMBS (Age 14),
Tennessee.

HONORABLE MENTION FOR NOVEMBER
ESSAYS

Della Punis, Helen Agee, Celeste Condon, Dick Smith, Lloyd Jennett, Irene Conlon, Betty Kieweg, Miriam Freedman, Mabel Pelange, Lucille M. Young, Louise Troutman, Veronica Manara, Lucille Paridon, Lola Faye Peery, Helen Adams, Wilma E. Tull, Marjorie Vaughan, Emily Heinen, Janet Dinsmore, Mabel Troendle, Margaret E. Newhard, Rose Cohen, Doreen Bowers.

ANSWER TO NOVEMBER PUZZLE

Liszt
Schubert
Wagner
Weber
Elman
Handel
Nevin
Melba
Verdi
Harp

PRIZE WINNERS FOR NOVEMBER
PUZZLE

Herbert Kanner (Age 8), New York.
Eunice Packard (Age 12), Texas.
Agnes Bennett (Age 9), New York.

Office, 1712 Chestnut St., Philadelphia, Pa., before the 15th of March. Names of prize winners and their contributions will be published in the issue for June.

Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

Time and Rhythm

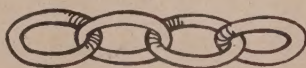
(PRIZE WINNER)

The art of rhythm is concerned with the various durations of sounds and of the artistic effect resulting therefrom. A rhythm represents the regular pulsations of music; it corresponds to meter in poetry. The rhythm in the music may be very apparent and every musical composition is divided into equal portions of time. When music is heard it is the rhythm that shows where these divisions come. The word "flow" which it suggests is useful in helping to distinguish it from time. The meaning generally applied to time is the division of a measure into equal fractional parts. It is also used to mean the speed of a composition. The metronome is a simple device used in practicing by those who wish to obtain accuracy in time.

PATRICIA O'NEIL (Age 13),
Iowa.

Musical Links

By STELLA HADDEN



Each term is a four-letter word beginning with the last letter of the preceding word.

1. Found on a piano;
2. One of a series of organ pipes;
3. Sound of a bell;
4. A merry tune;
5. An ancient trumpet;
6. Melodies;
7. Part of a note;
8. Used to deaden sound on violins.

HONORABLE MENTION FOR NOVEMBER
PUZZLES

Shirley Gier, Ruth Seltzer, Julia Goldman, Etha Nordhaus, Miriam Freedman, Phyllis Brown, Marian Pinkel, Aldana Bagdonas, Dorothy Cassell, Lucille M. Young, Wilma E. Tull, Robert E. Blunt, Dorothy Jellison, Janet Dinsmore, Mabel Troendle, Evelyn Romm, Betty Lambert, Mabel Palange, Pearl Honeychurch, Ruth Snell, Luz Maria Negron, Alice H. Gemant, Carl Kronenwetter, Anna Nicholas, Hilda Hamilton, Villa Lucia, Mildred Moorman, Nathaniel Patch, Geraldine Foote, Ellen Hancock, Helen Louise Redfield, Elmo Francis Cozza, Dorothy Brandon, Catherine McCandless.

LETTER BOX LIST

Letters have been received from the following, which, on account of lack of space, will not be printed: Antoinette Flory, Sara Jane Wilson, Harriet Scgrope, Gracie Rhodes, Martha Taylor, Dorothy Wichern, Patricia Lowe, Juanita Fisher, Agnes Bennett, Mary Jane Heenan, Gertrude Patterson, Bertha Bramson, Eunice Golderson, Ethel Hummel, Hope Fanders, Dorothy Keef.

I want to be a bugler

When I grow to be a man.

It's hard, but then by practicing

I'm pretty sure I can.

EDUCATIONAL STUDY NOTES ON MUSIC
IN THE JUNIOR ETUDE

By EDGAR ALDEN BARRELL

The Dancing School, by Cyrus S. Mallard.



At the head of this very tuneful waltz, after the word *allegretto*, the meaning of which we all know, we read,

"M. M. = 144." The capital letters stand for "Maelzel's Metronome," John Maelzel having been the inventor (in 1815) of the time-measuring machine which is universally used today. You should each own, or have access to, a metronome; it will give you the exact, instead of the approximate, time of a piece. Commencing with Beethoven and Czerny, most composers have added metronome markings to their music.

After the first section of *The Dancing School*, with its cello-like theme, there is a section in D major. Here the melody is given to the right hand.

Play as smoothly as you possibly can.

Playing on the Lawn, by Mathilde Bilbro.

The tiny poem, with which the composer has prefaced the piece, describes the glorious good fun that can be had out on the lawn after school books have been closed for the day. Hide and seek, leap-frog, and all the other games that boys and girls love, come into their own here. Miss Bilbro's composition is good-natured and easy; it is carefully phrased, so that you may interpret it in the right way. Again let us commend this composer for substituting English words and phrases—to indicate volume changes—for the customary Italian. The latter serve sufficiently well for grown-up music, but seem out of place in compositions for young pianists or young instrumentalists of any kind.

A Spanish Dance, by Ella Ketterer.



Miss Ketterer is not only a very successful composer, but also a fine teacher whose experience with thousands of young pupils has shown her that melodious music, such as this, with strongly marked rhythm, appeals most to the student.

Like the majority of Spanish pieces, this is in triple time. An eighth note has one beat, and there are three eighths to a measure. Frequently you will

notice the little accent which we have compared to the letter V placed on its "brought out" clearly.

In the seventh and eighth measures, copation, or shifted accent, must be observed. Keep a steady rhythm from start to finish this dance, playing as rapidly as your fingers are able to "trek" correctly.

Wandering Gaily Along, by William Berwald.



Mr. Berwald was born in Germany, but came to America when a young man. His busy pen has written musical works of all sorts of all lengths, many extremely difficult to perform. Schumann and Mendelssohn, however, he is able to write for a moment from a large, complicated compass and to write an easy piece like the present one for

pianists to enjoy.

Notice that the last beat of the right hand of measure two is tied to the first beat of the following measure. This trick appeals mightily to writers of so-called "popular" music, whether on the watch for possible syncopated effects.

Section one ends in the key of a minor in the first measure of the next section we ourselves back in the key of F major, *Can means in singing style.*

The Fortune Teller, by Maurice Arnold.

If you will turn to the regular column of Educational Notes in this issue, you can read, in connection with Arnold's *The Old Castle*, interesting facts concerning the composer. It is always nice to learn a bit about the people who have written the music we play; and when you have reached the point where your teacher gives you a piece by Chopin or Brahms or Schubert to study, be sure to take time to up the main facts of the composer's life.

Play this number in a fiery manner, with emphasis on each first beat. In measure ten occurs the descending harmonic minor of A: in this observe the wide space between G-sharp and the next note, F. Harmonic scales always have this gap between the sixth and seventh notes.

EDUCATIONAL STUDY NOTES

(Continued from page 127)

The Green Cathedral, by Carl Hahn

Gordon Johnstone, perhaps not the first poet to wander along over-arched forest aisles and to compare them to the aisles of a great cathedral, has yet stated this simile in a singularly poetic way. Mr. Hahn's setting heightens the effect of the text, especially if the singer can command a good legato style. Stanza one requires a slow tempo; stanza two commences at a slightly increased speed, but presently returns to the tempo primo.

Carl Hahn, who is no longer living, was born in Indianapolis in 1874. He was one of the finest choral and orchestral conductors produced in America. His compositions include many notable choral works, songs and piano pieces.

March of the Life Guards, by Richard Krentzlin

Here is a solidly constructed march by one of the best of the modern German piano composers. The excellence of its themes will be apparent. The E-flat theme is song-like, requiring very expressive treatment. Interposed in the middle of this section you will find a sixteen measure "paragraph" in C minor, the energetic quality of which provides admirable contrast.

Notice how closely related are the keys used. E-flat is the sub-dominant of the original key, B-

flat, while C minor can be considered as the sub-median of E-flat or the super-tonic of B-flat.

Scherzo-March, by Clarence Kohlman

This somewhat informal march added good tunes, is Mr. Kohlman's own production—and one of his very best, in our opinion. Notice the unconventional pedal part in section. This avoidance of complicated foot places the number within the capabilities of organists.

The section in A-flat should be played exaggeratedly. The composer is one of the leading concert organists in the East, whom the late Theodore Presser once called a "true genius."

Valse Caprice, by A. Louis Scarmolin

Mr. Scarmolin lives in Union City, New Jersey. A few years ago he was one of the "new" posers; today his melodious composition is widely known and highly esteemed. Among his organ pieces, piano pieces, violin songs, anthems and rhythmic orchestra numbers.

Here is a suave composition for violin, in the A-B-A-C-A form. In the course of the violin part occur more than a dozen changes of which, however, "lies" awkwardly.

Except for section two, play in unhurried and smoothly.

For Legato Touch

TO THE ETUDE:

After my pupils learn the curved position of the fingers I have them play the scales with one hand, letting the other hand rest on this moving hand, palm upward, in a wholly relaxed state. This gives the push-legato touch, with no "pounding," no hand movement and no jerk. I let the pupil watch

the hand lying on the other to see that quiet, also that the hand playing keeps well-curved and perfect position.

This study is good in combination velocity practice, using the "weight" and then the velocity. It will keep the pupil from skipping keys in rapid scale

MRS. LEIGHTON G. PLATT

A CORRECTION

By an oversight "not" was omitted from the sixteenth line from the bottom of the third column of Page 858 of the December Etude. "He was given to society" should read "He was not given to society."



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